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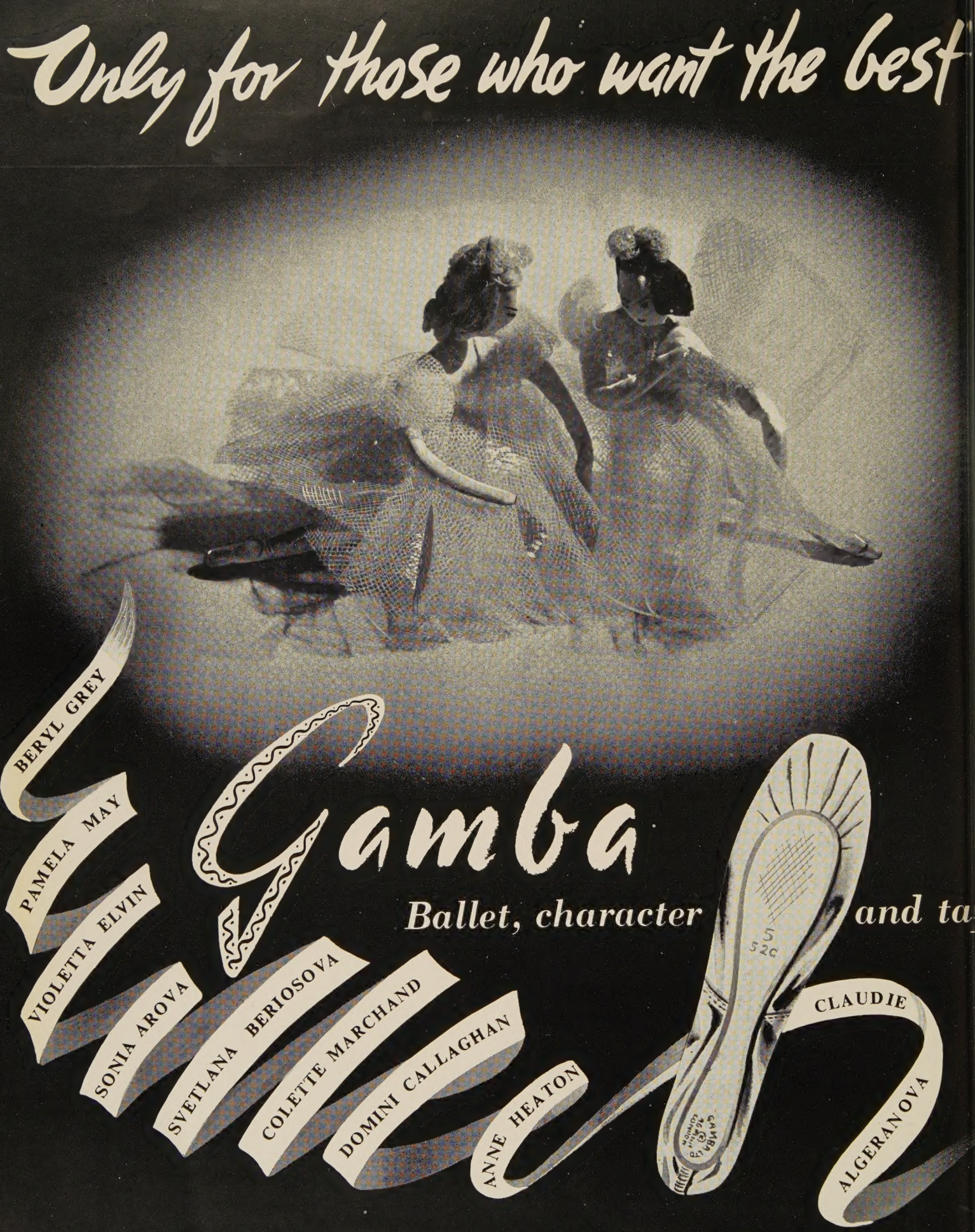

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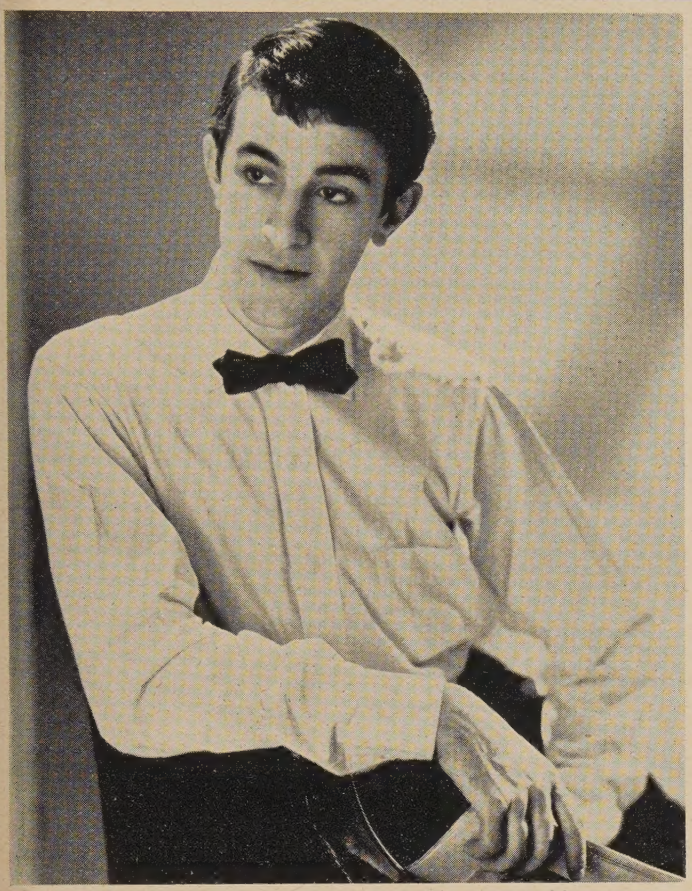

Photographed by Roy Round

KENNETH MACMILLAN

Reason: For having done a number of things well but for having found himself in something quite different.

FEW people can have expected anything outstanding to emerge from the Sadler's Wells Choreographic Group's first performance on February 1, but if it did nothing else it brought a new choreographer to light. Macmillan has, in the past, been rather the lost sheep of ballet. He has wandered back and forth between the two Sadler's Wells companies doing several things well but there has always been the feeling that there was something he could do superbly. His ballet, *Sonnambulism*, may be the first step to that thing. To a score of Stan Kenton he created three states of dreaming—Anxiety, Premonition and Monotony. His remarkable invention of movement, understanding of mood, sense of theatre and how to use a stage, make this one of the most mature first works we have seen. **Hilarion**

COVER STORIES

This month's front cover, by Maurice Seymour, is of Alicia Markova, who makes a welcome return to Covent Garden as guest ballerina in mid-March.

MARKOVA was born in London. Studied with Astafieva and joined the Diaghilev company at the age of 13. Danced at the Ballet Club and with Ballet Rambert. First ballerina of Vic-Wells Ballet in 1932. With Dolin formed Markova-Dolin company in 1935. Since 1938 has danced all over world, mainly with Dolin. First ballerina of Festival Ballet in 1949. Left for America early 1952. Remained there since dancing with Ballet Theatre, on television, and in South America. She is the first great British ballerina.

The international stars on the back cover are Rolf Alexander and Beatriz Vitringa of Ballets Jooss now touring England. They are seen in *Song of Youth* (Dithyrambus). Photograph by Enkelmann.

ALEXANDER is of German origin. Started his studies with Jooss in Essen in 1933. Came with Jooss to Dartington Hall in 1934. Remained with company as one of the principal dancers until 1947, when he worked in films and musicals (*Annie Get Your Gun*). Rejoined Ballets Jooss at Essen in 1951.

VITRINGA is Dutch. Started her studies at 11. Went to Jooss-Leeder School in 1939. Had to return to Java owing to the war. Was interned by Japanese in 1941 and made to work in rice fields, but managed to keep up her training. Returned to England 1947 and completed studies with Leeder and Anna Northcote. Went with husband to South Africa in 1948, returned to Jooss in Essen 1950.

March 1953 Vol. 4 No. 3

Dance and Dancers

Editor: PETER WILLIAMS
Assistant Editors: CLIVE BARNES DAVID RAHER
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OVER THE SEAS AND WHO CARES

THAT imp of misdirection, always hovering hopefully around ballet companies, seems to work overtime whenever the question of a company paying a visit to another country arises.

No particular harm is done if we make a hash of things in our own tight little island but as soon as we put foot, or toe, on foreign soil we are exposed to world gaze and everything becomes a matter of national importance. It therefore behoves all those responsible for the administration of companies to consider and reconsider that they are doing the right thing, not only for themselves, but for the country they represent.

We have already spoken of how Fonteyn was wrongly presented in Berlin during the Sadler's Wells season in that city. Now we have Festival Ballet opening in Paris with a ballet least in all the world capable of seducing that hard-to-seduce city, namely the full version of *The Nutcracker* (three-quarter version would be more apt in this case).

It is true that their season there ended in triumph with right and lavish praise heaped on Nathalie Leslie and Dolin for *Giselle*, for Dolin in *Petrouchka*, and Beriosoff's reconstruction of the Fokine repertoire. Very glad we are that it all ended so happily but it jolly nearly ended in tears. The first night was such a flop that the repercussion was felt in London for many days after.

On these companies the full glare of the spotlight is turned but there are others creeping about the continent like deathwatch beetles—small groups of a few months standing, without stars and almost without a repertoire. From their billing the unsuspecting foreigner imagines he is to see a mixture of the Diaghilev ballet and Sadler's Wells rolled into one and superior to either. What he actually sees naturally makes him think that all he has read about the wonders of ballet in England is so much poppycock (or its foreign equivalent).

But these blunders are not confined to us. There is many a country which is going to find it hard-going in England after some of the previous lamentable spectacles which have borne their name attached to the long-suffering name of ballet.

In this year of grace it is particularly important that care is taken. There is to be a lot of coming and going of ballet companies. Very glad we shall be to welcome everyone and we hope that others will be pleased to see us. But international situations are strained enough without the added pin-pricks of discontented ballet-goers who now form a formidable percentage of any country's population. There need be no discontent if more trouble was taken to study the country to be visited.

LET'S MAKE THIS AN OCCASION

THE coronation of Elizabeth II, perhaps the last festival of this kind most of us will see, is being celebrated in a manner befitting the love and admiration we all feel for this brave and splendid girl. The arts, or most of them, are combining to do her proud. The art of ballet, the one above all which has made the greatest strides during her lifetime, does not appear to be putting its best foot forward. Festival Ballet is mounting *Alice in Wonderland* and that is all. No work, we are told, is being created for the coronation by either Sadler's Wells company nor is there news of much effort being made by other companies.

Perhaps this is another example of British modesty. Frankly I think there is another word for it, far from polite. There is still time for people to buckle to and do something about this sad omission. If they do let us hope it will be on the noble scale befitting such an occasion.

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Sophie Fedorovitch

by MARIE RAMBERT

Marie Rambert was the first person to discover in Sophie Fedorovitch a designer of great talent. It is therefore fitting that she should write this apprecia ion of one whose loss to taste in English ballet will be felt more and more as the months go by.

captions by Peter Williams

SOPHIE FEDOROVITCH was born in Minsk. After witnessing appalling tragedies, including the murder of members of her family, she came eventually to England. Here she made her home and became a naturalised British subject. She had an almost fanatic adoration of this country. Her happiness here and in her friends was such that it almost obliterated her tragic youth. There is not the slightest doubt that her love of beauty was invaluable at a time, during those formative years of English ballet, when such an influence was so essential. Photo: Gordon Anthony

HER death is a personal blow to everyone who knew her ; friends pity each other when they have to break this ghastly news to them. She had a real genius for friendship, giving herself completely to those she loved—and they were many, and of different kinds.

Among her friends you will find the most sophisticated and the most simple-minded, the artist and the village shopkeeper, the one who has reached the top and the one who would never attempt it. And they all needed and relied on her help as the best adviser in any difficulty, whether in art or in life.

She had—unlike the majority of artists—a very tidy, orderly mind and no end of common sense ; this is the more unusual as she was, as artist, completely absorbed in her work.

Every production she undertook received the whole of her inspiration and care in execution, and yet, as by a miracle, there was still all of her left for her friends. We rang her up at all times in small or great difficulties and provided she was here—for she loved her cottage in Norfolk and grew beautiful roses—she at once understood, with the utmost intuition, the core of the problem and her advice was the more precious as it was always completely selfless.

In fact selflessness—that rarest of qualities among artists who are all of us so egotistical—was Sophie's outstanding quality. She really was not a bit interested in herself and this was so genuine that she made it impossible to talk to her on this subject. But she was devotedly interested in the success and happiness of her friends and perhaps this was the secret of her own happiness.

I HAD first met her in 1921 during Diaghilev's *Sleeping Princess* season. She used to come and draw in Cecchetti's classes—a shy looking young girl with cropped hair. I liked her drawings, and in 1925 I asked her to design costumes for a charity performance by my pupils.

It was at that time that she met Ashton in my studio and their friendship blossomed and matured into the closest and happiest artistic collaboration. She had for him a boundless admiration and deepest affection and both were wholeheartedly reciprocated. Their first work together was for *The Tragedy of Fashion*, that was followed by several productions both for my company and for the Wells.

She preferred a small scale of colours and it is astounding with what economy of means she obtained her beautiful effects in the theatre. She did for us *Les Masques* (black and white), *Mephisto Valse* (black and white plus grey and brick) and *Valentine's Eve* (plum and pink).

At the Wells her first production with Ashton (she had done by then *The Scorpions of Isit* with de Valois) was *Baiser de la Fee*, followed by *Nocturne*, *Dante Sonata* (black and white) and *Horoscope*.

Later at Covent Garden in 1946 came their joint masterpiece *Symphonic Variations* with its unforgettable decor (three colours only, apple green, white and some thin black lines) which seemed to flow out of the music and into the dancing. And the last production with Ashton is *Orpheus* which alas, will prove her posthumous work and the most perfect memorial.

Outside ballet her contribution was also most important ; her *Merchant of Venice* (with Benthall as producer) for Stratford and her *Winter's Tale* for Gielgud, showed a deep understanding of her subject. While being very beautiful in themselves, the designs never diverted our attention from the play ; on the contrary, they created the ideal medium for it. The same can be said of her work in opera. Both her *La Traviata* for Guthrie and her *Madame Butterfly* for Helpmann were exquisitely suited to their subjects.

One could, and no doubt will, write a book about her work, for each one of her productions was significant, and even the photos of her sketches would be an invaluable lesson to other designers.

Lest this little sketch of Sophie may make her appear too solemn, I hasten to add that she had an exquisite sense of humour and adored funny stories ; she would make one repeat those *ad infinitum*, and each time greet them with a peal of childlike laughter, very different in tone from her usual little *basso profundo*.

The more I think of it the more I marvel how a personality so unusual, so independent, the soul of loyalty and integrity, never antagonised anybody around her. I am sure everyone who has met her would sign this statement.

When on February 3 we heard Orpheus sing the lament for his lost Euridice, it fittingly expressed our own mourning for Sophie.

A REHEARSAL picture by Duncan Melvin, of the Elysian Fields scene from Gluck's opera, Orpheus. *The Blessed Spirits, with Svetlana Beriosova in the middle, are seen grouped around two of the three huge harps which form the setting to this scene. The first performance of the opera came a few days after Federovitch's death.*

Her use of musical instruments against a cyclorama, on which was projected soft moving clouds for the earth scenes and flames for those in the underworld, was further proof of her understanding of music. Gluck's opera is rather static owing to the very nature of the Orphic legend. Her designs for both the costumes and scenery ennobled the music while giving the whole work the freedom of the higher-air or the claustrophobia of the underworld as the occasion demanded.

The austere simplicity and beauty of the conception must surely, have silenced those who declare that designers intrude in opera.

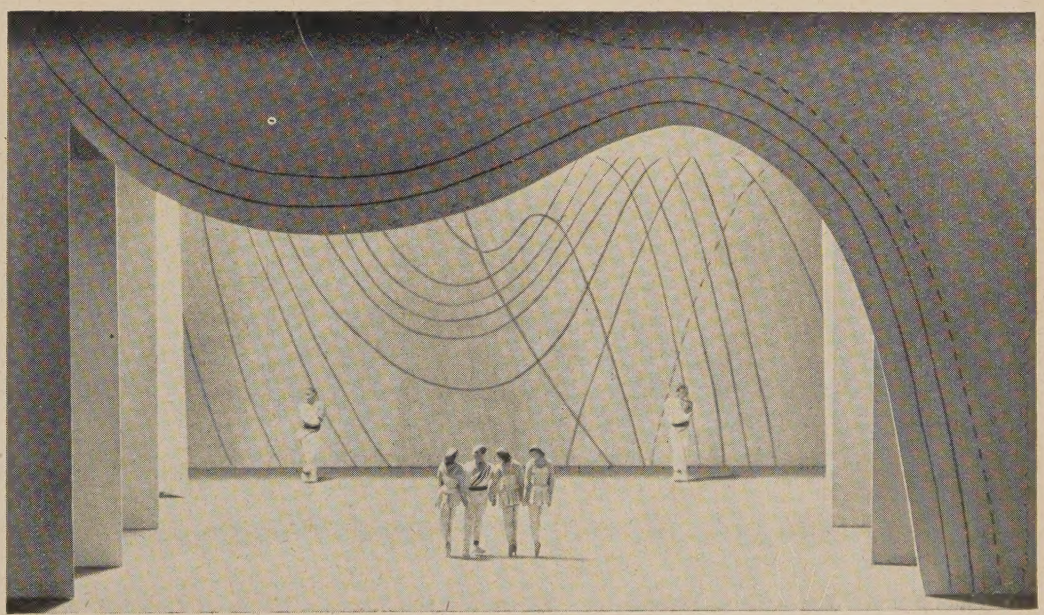
THE first ballet that she designed professionally was A Tragedy of Fashion *from the revue* Riverside Nights *at the Lyric, Hammersmith, in 1926. The ballet was also the first in her long association with Frederick Ashton.*

The four dancers in this photograph are Elizabeth Vincent, Marie Rambert, Frederick Ashton and Frances James (sister-in-law of Dame Ninette de Valois).

Even in this early design it was possible to see the trend that Fedorovitch's work was to take. The economy with which a grand couturier's establishment was suggested by the use of panelled mirrors (painted) showed how she could pick the essence of the subject to be designed. Eliminating all superfluous detail she always created the atmosphere which a work required—whether play, opera or ballet—without in any way impeding the action on the stage. The quality of selflessness which Rambert has mentioned was as apparent in her work as in her life.

LA FÊTE ETRANGE *(first given at the Arts Theatre in 1940 and now in the repertoire of the Sadler's Wells Theatre Ballet) is considered by many to be Fedorovitch's finest work. Few will dispute it for she achieved the almost impossible task of bringing a fragment of Alain Fournier's novel* Le Grand Meaulnes *into visual form. The combination of Andrée Howard's sensitive choreography and the faintly suggested wintery landscape of the setting combine to make one of the most distinguished works in the whole English repertoire. It would seem that in this Fedorovitch was most influenced by the designer she admired above all others—Christian Bérard. The use of pastel colours and chalky white with an occasional accent of black, plum or dark green was nevertheless completely Fedorovitch. As in all her work, she limited her range of colours, but, unlike most designers, she knew exactly which colours were needed. An innate taste such as she had can never be acquired, it can only be as much a part of an artist as a limb.*

THIS model of her setting for Symphonic Variations *gives little idea of the feeling of celestial space which creates such a remarkable impression when the curtain rises on the ballet. The pale green surround with its black curved line seems to realise, and be an extension of, the music. The spectator never gets the feeling that the six dancers are lost on a huge stage. Both the designing and Ashton's choreography, with its slight emotion, for those who care to look for it, raise the ballet above those abstract compositions so frequently seen since. The work (created in 1946) was the last ballet Sophie Fedorovitch was to design for the Sadler's Wells company at Covent Garden before her death; although there is hope that the designs she made for Andrée Howard's next work at Covent Garden will be used when the work goes on in April.*



A scene from Khachaturyan's ballet Gayane *produced by Nina Anisimova at the Kirov Theatre. Sergeyev, as Armen, is on the right. Zubkovsky as Karen is on the left.*

Dudinskaya in the title role of Gayane. *Photos: P. Fedotov*

Old works and new in Leningrad

by

MIKAIL DOLGOPOLOV

LENINGRAD was the cradle of the Russian ballet. It was there, on the stage of the Maryinsky (now the Kirov Theatre), that world-famous masterpieces of Russian choreography, such as Tchaikovsky's *Sleeping Beauty* and *Casse Noisette*, and Glazunov's *Raymonda*, had their first performance.

Soviet composers writing for the ballet have frequently taken their inspiration from literature. Asafiev's ballet, *The Fountain of Bakhchisarai*, based on Pushkin's poem, was produced at the Kirov under the direction of R. Zakharov, and Prokofiev's ballet, *Romeo and Juliet*, was produced there by Leonid Lavrovsky.

Soviet *maitres de ballet* have revived the best of the old ballets. Some of them have been presented in new versions at the Kirov over the past three years.

Working on a new production of *Raymonda*, Konstantin Sergeyev (the theatre's principal *maitre de ballet*) strove to preserve all the most valuable features of the Petipa choreography. In some scenes, Sergeyev departed from tradition in favour of the improved technique of the modern dance. In particular he tried to reveal Raymonda—cold and rather static in the original version—more spirited and dynamic. The new production also makes de Brien a much more colourful and romantic figure.

Sergeyev has similarly introduced greater variety into the dances in Act 1, and raised to the plane of character dances the Eastern Suite in the second act.

The production was a great success for the Leningrad ballet, Natalia Dudinskaya dancing Raymonda with brilliance and virtuosity. Other members of the cast were also superb. Sergeyev himself dances de Brien. Nina Anisimova, a fine character dancer, was partnered by Gerbek in the Spanish Dance, while Feodorova and Shelepov in the Saracen Dance, and Stukolkina and Andreyev in the Hungarian Dance all had great success. The young dancers Makarov, Ukhov, Pisarev and Shatilov were excellent in the "four knights" variations.

Evergreen beauty

A NEW production of *The Sleeping Beauty* has also won great favour with Leningrad audiences. This ballet has always been immensely popular in the USSR. In the new production Sergeyev has successfully revived many dances from the original Petipa production—the *soli* for the fairies in the prologue, the famous *Puss in Boots and the White Kitten, Bluebird and Florina* and *Little Red Riding Hood and the Wolf* dances.

The composer's conception is excellently matched by S. Virsaladze's fine decor. His settings and costumes eloquently convey the poetry of the fairy tale, as recounted by Tchaikovsky.

Folk dance background

THE wartime ballet *Gayane*, composed by Khachaturyan, with choreography by Nina Anisimova, is widely known both inside and outside the USSR. Khachaturyan used Armenian folk melodies freely in this ballet. The rhythmic music lends itself easily to interpretation in the dance and affords great opportunities for interesting choreography.

Nina Anisimova has made extensive use both of classical and folk dances. The plot of *Gayane* harmonised with the wartime feelings and aspirations of the Soviet people, whose efforts were bent on victory. The ballet showed the peaceful life of the Soviet people disturbed by enemy invasion and the patriots' selfless work for the good of their country.

But the subsequent years of peaceful construction have inspired the composer and producer of this ballet to amend their work. The choreography was revised by Derzhavin; Khachaturyan introduced corresponding corrections in his music. He composed new musical scenes and characters and added a number of variations for the leading figures in the ballet, Gayane and her bridegroom, Armen.

And, just as before, *Gayane*—in which many members of the previous cast again shine, especially Alla Shelest in the title role—captivates the audience with its charm.

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Izraileva as Suimbike in Yarullin's ballet Shurale (Ali-Batyr), *which was produced by Leonid Jakobson. Both this dancer and the producer are Stalin Prize winners.* *Photo: Fedotov*

Limelight fails to solve problem of film ballet

by
ANTON DOLIN

WHEN, oh when, are we going to be allowed to see upon the silver screen—the real ballet, unadorned with artificial trappings. Shall we ever see the men and women of the ballet without full make-up and the most absurd fancy dress for everyday rehearsal scenes. Shall we ever be able to see ballet straight without having to look at dancing from every angle, using every device in shots through key-holes, wrought-iron gates and trap-doors on the stage.

With what high anticipation I went, as soon as my busy life would let me, to see Mr. Charles Chaplin in his film, *Limelight*. I say Mr. Charles Chaplin, for though the "Mr." is but a meagre appendix to this name of genius it is the only one I can give him. I admit that I had hoped to dance the ballet episodes myself with Markova. The three of us had discussed it on more than one occasion but, alas, the privilege was not ours.

Now I have seen the little ballet, the story of which Mr. Chaplin had told us with such eloquence, gesture and mime. We were sitting, some three years ago, in the New York apartment of Constance Collier, drinking good English tea with nice fresh potted meat sandwiches.

The idea, a new one, believe it or not, embraced those lovely and well-worn characters—Harlequin, Columbine and Clown. As Mr. Chaplin told it it was an enchanting comedy mixed with that tragic muse that is so much part of his great genius.

Travesty of a period

What dire disappointment, for me at least, was the ultimate choreographic film result. The Empire Ballet of those years during the first world war formed an important chapter in the history of English ballet and I am only sorry that I never saw it myself. But a great deal of first-hand information and knowledge has been imparted to me by that great ballerina of the period—Adeline Genée.

The travesty of a period as one sees it in *Limelight* is but another failure of ballet in films. That of all people Mr. Chaplin, who knew this aspect and period of ballet better than anyone else, should have failed, was unbelievably sad. I had had such faith that with the coming of *Limelight* we should at last see a real film ballet.

Instead, what do we see? A Balanchine cum Roland Petit affair with its everlasting *pirouettes* and a quite out-of-period costume for André Eglevsky. We see Melissa Hayden " improvising her solo dance " for an audition. We are told this by the ballet master. Yet when we see the dance proper, the same steps and the same solo is danced again. It looked just like anything we have seen in any Balanchine or Lichine ballet of the past ten years.

Utility Harlequinade

A dozen *corps de ballet* girls, who should have known better but probably did not, were all that was allowed of the famed Empire girls. Where in all this was the style and the atmosphere of the music hall in its hey-day. A period often referred to as glorious and breath-taking with its splendour of scenery and costumes. The utility setting we see in the film surely belongs to Les Ballets des Champs-Elysées of today.

Please, Mr. Chaplin, I feel sure that my few words will not lose us a friendship. I very much doubt if you read or even care one jot what my opinion offers. Yet I cannot help but feel that you have let us down.

Mr. Chaplin, Mr. Eglevsky and Miss Hayden, especially the first, all know their job, but choreography does not seem to be a part of it. At least not in recreating a ballet depicting a little of those palmy days at the Empire.

Why not dress those lovely ladies, who adorned the foyer and bars of the early 'twenties, in dresses by Dior, Schiaperelli, Balmain or Fath? The result would have been no more stupid than the incongruous spectacle we saw on the stage.

André Eglevsky as Harlequin in the ballet from Chaplin's film Limelight. *It is this costume which Dolin criticises in his article. The mixture of contemporary ballet tights and a short jacket would never have been seen at the Empire, London, when the ballet was in its hey-day. The short tunic as seen in this photograph was not used until 1924, when Diaghilev had one designed for Anton Dolin for* Swan Lake, *Act II, in Monte Carlo. It is not the dancing which is being criticised, but the complete lack of feeling for period in the choreography. Eglevsky danced a variation with all his usual grace and that apparent ease which can be so disarming.*

Ballet at the Kirov Theatre, Leningrad

Continued from page 10

GREAT interest has been aroused by the ballet *Shurale* (*Ali-Batyr*) by the Tartar composer F. Yarullin, killed during the war. The plot of this ballet—the work of A. Faizi—tells of the love of the Tartar girl, Suimbike, for the young hunter Ali-Batyr. In order to win his happiness and free his beloved from captivity, Ali-Batyr has to combat the evil spells of the Shurale mythical lord of impenetrable forest.

The story of the love of Suimbike and Ali-Batyr is an embodiment of the age-old subject of the folk legends about man's quest after the truth and happiness. The composer has skilfully adapted Tartar melodies and dances familiar to him from childhood.

In his production, Leonid Yakobson has ably combined elements of the classical dance with the original movement of Tartar folk dances. The dances of Shurale and his Woodland Nymphs and the wedding scenes are coloured with fairy lore and national traditions.

The leading parts in the ballet are taken by a number of dancers. I have seen the young dancers Lubov Voishnis and Askold Makarov in the parts of Suimbike and Ali-Batyr. Robert Gerbek danced Shurale. Suimbike, as portrayed by Lubov Voishnis, charms by the softness and poetry of the dance, great artistic skill and directness.

Askold Makarov (tall and with great lightness) seems to have been specially cut out for the role of the young hero (the Tartar word "batyr" means hero). His Ali-Batyr is a courageous and daring youth, firmly determined to win in the battle for his happiness. Makarov's Ali-Batyr is most realistic.

In addition to performances in the theatre, the Kirov ballet appears in ballets and character dances at concerts in the Leningrad Palaces of Culture and workers' clubs. But wherever they perform, they have an appreciative audience which pays due tribute to their great and inspiring art.

NOTE

The music for Khachaturyan's Gayane *has been used outside Russia. In 1951 George Skibine mounted* Le Prisonnier du Caucase *for the Grand Ballet du Marquis de Cuevas at the Theatre de L'Empire, Paris, in December, 1951. It was based on Pushkin's poem. The work has had continual success wherever it has been given.*

FILMS

APART from the occasional ballets in musical films such as *Hans Christian Andersen* (with Renée Jeanmaire and Roland Petit) there are a number of films both in London and the provinces which are showing the great artists of Russia.

First of these is *Gala Festival* which after a successful season at the Berkeley Cinema in London can now be seen at local provincial cinemas. This should on no account be missed as it gives, if even only fragmentary, glimpses of artists such as Ulanova, Semyonova and Plesetskaya.

Within the next two months, the film *Ballerina* will be revived at the Berkeley Cinema, London. Ulanova stars in this and it is possible to see her in *Swan Lake* Act II. Also fragments of *Sleeping Beauty*.

That enterprising organisation, The London Ballet Circle, are giving another international ballet film show at the Imperial Institute, South Kensington, London, on March 20 at 7.30 p.m. First screenings of Russian, German, Czechoslovakian and Polish films will be given. Seats (3s. 6d. each) can be obtained from Mr. B. Humberstone, 8 Carol Street, N.W.1.

The arrival of La Grande Morphide (Rosella Hightower) in scene two.
Right: The pas de deux *for La Grande Morphide (Hightower) and L'Iphias (Serge Golovine).* *Photos: Lido*

PIÈGE DE LUMIÈRE (Light Trap)

First given by the Grand Ballet du Marquis de Cuevas at the Theâtre de L'Empire on December 23, 1952. Ballet in three scenes by Philippe Heriat. Choreography by John Taras. Scenery by Félix Labisse. Costumes by André Levasseur. Music by Jean-Michel Damase.

Scene I: The Convict Camp

Five convicts chasing butterflies ... MICHEL REZNIKOFF, OLEG SABLINE, LEON de PIAN, MICHEL NUNES, GEORGE GOLOVINE
A Watchman ... ... DANIEL SEILLIER
The chief convict ... ... FREDERIC STEBLER
A blacksmith convict ... ... PAUL MAURE
A young convict ... ... VLADIMIR SKOURATOFF
Corps de ballet of other convicts

Scene II: In the Forest

*Four Hépiales** ... ... DOLORES STARR, SOLANGE GOLOVINA, JACQUELINE MANNACHEZ, MONIQUE BERNACHOVA
*L'Iphias** ... ... SERGE GOLOVINE
*La Grande Morphide** ... ... ROSELLA HIGHTOWER
Corps de ballet of other moths and butterflies.

Scene III: The Trap

** As these are the French names for certain types of butterflies and moths they have not been translated.*

THIS work was one of the biggest successes of the recent season of the Grand Ballet du Marquis de Cuevas in Paris. Based on a wonderful theme by Philippe Heriat, the ballet was in three scenes.

The first scene in a camp of escaped convicts in the depths of a South American jungle shows, through the means of realistic choreography, the strange life of the camp. This is overlong but the male *corps de ballet* made a fine showing. There is a constant coming and going of convicts bringing the spoils of hunting expeditions.

This is interrupted by the arrival of a recently escaped convict (Skouratoff). After dispersing on his approach, the convicts later return to their usual routine and as night falls they set a light trap. This is a huge lantern to attract moths and butterflies.

In the second scene the choreography is at its best with the changing and flowing images of the insects madly attracted by the light. Here was richness of steps and patterns culminating in the entrance of L'Iphias (Serge Golovine). Taras has used the remarkable elevation of this dancer to its fullest effect.

This is followed by the spectacular Folies Bergére entrance of La Grande Morphide (Rosella Hightower) borne on the shoulders of several male moths. Her long azure tulle wings float out all over the stage.

After this parade, which is nonsensical for a butterfly but effective theatrically, she is released for these extra wings. Her variation is too *terre à terre* for a butterfly but it is fine for showing the breath-taking technique and control of Hightower. L'Iphias and the Morphide dance a short flirtatious *pas de deux* and are finally attracted by the light.

In the third scene, the light trap occupies the centre of the stage; it is crowded with intoxicated insects.

The convicts arrive and start slaughtering the moths and butterflies. The young convict (Skouratoff) is attracted by La Grande Morphide and catches her. They start a very unusual *pas de deux*—part acrobatic, part passionate. We are aware of something more than the mere hunting of a butterfly in his pursuit, it is a love obsession. L'Iphias tries to save her but is killed. La Grande Morphide flies away to safety in the depths of the forest.

The young convict is left alone, his arms and chest stained with the bluish golden powder of her wings. One is made conscious of his loneliness, of the loneliness of the tropical jungle, of his desire to escape it. Vainly he tries to fly and be like the vanished Morphide.

THE choreography as a whole is uneven. There are beautiful moments which are offset by some poor ones. In the first scene, the realism is not theatrical or dramatic enough and fails to give the essential atmosphere. For his moths and butterflies, Taras has designed some interesting and complicated variations which are occasionally too *terre à terre* for the nature of these insects.

The second scene loses its impact because Taras never quite creates that feeling of the desperate need for light which is the whole dramatic climax.

The *pas de deux*, in the last scene, for Hightower and Skouratoff was exciting and beautiful but the choreography cold. The emotion and poetry of the situation was only achieved by the brilliant interpretation of these two artists.

For Hightower there can be nothing but praise, not only for her dancing but for her realisation of the role. She was poetically inhuman and moving in all she did. She was well partnered by Skouratoff, who succeeded in giving a believable portrait of the young convict.

The success of the ballet was due, in a great part, to the brilliant score of Damase and the fine stage picture.

Esteban Cerda

L'AIGLON

First performance at the Paris Opera, December 19, 1952. Musical drama in three acts and five scenes.

Libretto by E. Rostand, adapted by Henri Cain. Music by Arthur Honegger and Jacques Ibert. Scenery and costumes by Pedro Pruna, executed by Mouléne. Projections by Klausz. Produced by Max de Rieux. Choreography by A. Aveline.

CAST for the divertissement

MLLES. MADELEINE LAFON, CLAUDE BESSY, JOSETTE CLAVIER. MM. JEAN-PAUL ANDREANI, TOUROUDE, RAOUL BARI. MLLES. BERTHEAS, COLLEMENT, GRIMOIN, NAUD, ETC.

The divertissement with Madeleine Lafon and Jean-Paul Andéani centre. *Photo: Erlanger*

FOR the first performance at the Opéra of *L'Aiglon*, composed and produced at Monte Carlo in 1937, Arthur Honegger and Jacques Ibert have written several pages of ballet music to complete the short waltz which Ibert wrote for the beginning of the third scene. To this unpublished score, Albert Aveline has now arranged a pleasing divertissement entirely romantic both in style and in appearance. The costumes are of white gauze and black velvet.

The somewhat affected charm of the park at Schoenbrunn, peopled with ladies and gentlemen in masks and dominoes, is perfectly in keeping with the period in which the action is laid, and gave this work, which will assuredly become a popular favourite, the discreet elegance of a classicism conceived with taste.

The star, Madeleine Lafon, once again displayed her delicate charm, which is served by her incomparable mastery of technique—the purity of her *dégagés*, and the skilful slowness of her *tours*. With her, Mlles. Bessy and Clavier, the " young hopes " of the Opéra, who have just been promoted *premières danseuses*, showed themselves as perfect virtuosos endowed with a harmonious feeling for plastique. Some of their poses are not without a suggestion of the celebrated *Pas des Déesses* and the lithographs of Chalon and Bouvier.

Jean-Paul Andréani, after a long absence from the stage, made a dazzling return in this divertissement. The supple elasticity of his *jetés-battus* and his lofty *ballon* were greatly appreciated by the audience. He was supported by two excellent dancers, Mm. Bari and Touroude.

Absorbed by designs gracefully geometrical, Albert Aveline has devised some well balanced groups, such as, for example, a pyramid of ballerinas which opens out like the corolla of a flower, and a triple avenue through which bound the male dancers. One cannot but recognise the very assured skill and the facility of a choreographer whose work, if it contains no surprises, is marred by no faults.

Marie-Françoise Christout

SHADOW ON THE PRAIRIE

First given by the Winnipeg Ballet in Winnipeg, Canada, on October 30, 1952. Choreography by Gweneth Lloyd. Music by Robert Fleming. Decor by John Graham and costumes by Stuart MacKay.

Cast

The Young Girl	CARLU CARTER
Her Husband	GORDON WALES
Early Settler	ROGER FISHER
His Wife	GLORIA CAMPBELL
His Daughter	JOSEPHINE ANDREWS
His Sons	LESLIE CARTER, PADDY McINTYRE
Corps de ballet of Settlers	

Scene I: Summer
Scene II: Winter

ON the prairie, a young settler and his wife have built a small dwelling which will be their shelter during the winter. They dance together happy in their devotion, ignorant of the hardship before them.

Neighbours come with homely gifts of welcome. In the sunshine their native dances bring comfort from the past and faith in the future. In the midst of the gaiety a shadow of foreboding comes over the young wife when, with the gift of a young tree, she becomes aware of the contrast between the great open prairie and the sheltered glen she has left behind. She mourns the loss of the gentle hills and streams but is comforted by her husband.

Winter comes but the kindliness of neighbours and determination of the settlers do nothing to help her growing fears. In agony of nostalgia and fear of the great snowy wastes, she dies tragically sheltered by the wooden walls of her marriage chest.

In view of the possible visit of this company to England in the autumn, this new truly national work has even greater interest. It has been hailed as the major dramatic creation of Gweneth Lloyd who was the founder director of the company.

Carlu Carter, who recently returned from dancing with the Sadler's Wells Theatre Ballet, danced and mimed the role of the Young Wife with inspired skill and devotion. Gordon Wales, from Vancouver, displayed exceptional resources and talent in his interpretation of the pioneer husband.

Joy Camden

The Settlers dance in celebration of the arrival of the young couple. Carlu Carter and Gordon Wales are seen centre.
Photo: Phillips-Gutkin

THE GREAT DETECTIVE

First given by the Sadler's Wells Theatre Ballet at the Sadler's Wells Theatre on Wednesday, January 21, 1953.

Choreography by Margaret Dale. Music by Richard Arnell. Decor and costumes by Brian Robb.

A ballet after Sir Arthur Conan Doyle, introducing typical characters and featuring the struggle for supremacy between the Great Detective and his Arch Enemy, the Infamous Professor.

SCENE I. A mistaken arrest and the situation restored

The Distressed Ladies .. MARYON LANE, STELLA CLAIRE, MARGARET HILL
The Great Detective KENNETH MACMILLAN
His friend, the Doctor STANLEY HOLDEN
The Innocent Suspect DAVID BLAIR

SCENE II. The Master Criminal spins his evil web

The Unfortunate Victims SHEILAH O'REILLY, WALTER TREVOR, DONALD KILGOUR, JOHAAR MOSAVAL
The Infamous Professor KENNETH MACMILLAN
His Human Marionettes STELLA FARRANCE, JOAN BLAKENEY, MADELEINE WHITE, HERMIONE HARVEY, VERONICA VAIL, SHIRLEY BISHOP

SCENE III. The Detective's mastery of the art of Jujitsu upholds the law and, with the assistance of his disguises, performs his Dance of Deduction, thus bringing about the inevitable reckoning

The Murderous Villains PIRMIN TRECU, DONALD BRITTON, JOHAAR MOSAVAL, ROYMAYNE AUSTIN, PAULINE WADSWORTH
The Respectable Folk STELLA FARRANCE, JOAN BLAKENEY, MADELEINE WHITE, HERMIONE HARVEY, VERONICA VAIL, SHIRLEY BISHOP

Kenneth Macmillan in the dual role of Great Detective and Infamous Professor.

ONE feels nothing but pity for Queen Victoria who missed so much fun by being stolidly not amused. But on seeing a ballet like *The Great Detective* pity deepens into understanding. Miss Dale's first choreographic effort for the stage is like a bumbling after-dinner speaker who has lost his notes.

The ballet opens with a parade of stiff-legged Keystone-like Cops. Sherlock Holmes, aided by a bustling dandified Dr. Watson, establishes, much to the relief of three distraught ladies, the innocence of a wrongfully arrested young man. The episode ends in general jubilation.

The next scene shows the machinations of Dr. Moriarty among his victims and puppet-strutting dupes. The ballet ends with the triumph of Holmes over his adversary Moriarty and culminates in a wild free-for-all chase.

CHOREOGRAPHY

TO use Sherlock Holmes (called on the programme, the Great Detective) as a subject for ballet is original, and Miss Dale and her collaborator Mr. Arnell spent, according to advance publicity, days of research into the Holmes saga to fit themselves for the task of translating the great hero into his new medium.

The strange result of their research was to find Holmes a subject fit for comedy. Such a lack of literary sensibility could have been readily forgiven had it resulted in a brilliant satire or piquant pastiche. But it did not. On top of everything the story, a kind of symbolic representation of the struggle between Holmes and Moriarty, is difficult to follow.

The ballet's choreography is slight. Any ideas in it (and, for example, Moriarty's dance in the second scene or Watson's *pas de trois* with two of the ladies are not entirely lacking in originality) are left undeveloped.

Almost every movement is given a fussiness; most of the time the choreographer's inexperience is only too evident. Much of the humour is entrusted to a few silly production tricks which at least made me laugh—but at, rather than with, them. The work could well be called *The Mediocre Detective and the Case of the Missing Ballet.*

Whether or not Miss Dale has any great choreographic talent, as distinct from promise, I do not know. This, apart from a few television excursions, is a first attempt. But a toddler does not learn to walk on a running track.

When the Theatre Ballet was first formed there was need of an outlet for untried choreographic talent. Since that time the Theatre Ballet has developed into a fully-fledged wing of the national ballet, and it would be better for all concerned if new choreographers confined their early efforts to those organisations that now happily exist to provide them with stage experience. An apprentice work is today no more appropriate to the repertory of the National Ballet than are the canvases of an untrained art-student to the walls of the National Gallery.

DANCING

THE dancers did their best with the material at their disposal, desperately trying to make the ballet the riot of light-hearted fun it was presumably intended to be.

Kenneth Macmillan, in the dual role of Holmes-Moriarty, undertook the work of two dancers (what would Equity say?) with gusto. In his companion portraits and in Stanley Holden's Watson (hopelessly misconceived by the librettists) are to be found what merits the ballet possesses.

It was unfortunate that it should be *The Great Detective* that provided Macmillan and

The situation restored after a mistaken arrest. The Doctor (Stanley Holden), the Innocent Suspect (David Blair) and a Distressed Lady (Maryon Lane). The two other distressed ladies at the back are Stella Claire and Margaret Hill.

Maryon Lane, two of the most talented of the organisation's younger dancers, with their first opportunities of creating solo roles.

In fairness it remains to be said that the ballet was very much to the liking of an enthusiastic first-night audience.

Clive Barnes

MUSIC

NOBODY could accuse Richard Arnell of knowing little or nothing of musical form. He has already proved, in his score for *Harlequin in April* (if we are to confine ourselves to discussion of his ballet music) that he can handle form as well as any other composer.

But this was less apparent in his new score for *The Great Detective*. One of the reasons appears to be that he has collaborated with the choreographer perhaps not wisely but too well.

There are some commissioned scores for ballet that give the impression that the composer has had an outline of the ballet action and then gone away to work on his own. The result is sometimes better music in itself than it is ballet music. But if a composer follows faithfully the demands of a ballet, and the ballet itself is inclined to wander, then so will the music.

It seems to me that this is what has happened with the score of *The Great Detective*. It is so good for its particular purpose that it has the faults that accompany that purpose.

As in the ballet, there is little attempt at creating a "period" atmosphere in the music. It is in Arnell's own personal idiom, and contains a wealth of ideas and material—enough to serve a composer for any half dozen ballet scores. But none of this material is given much chance for proper development—the ballet flits from one idea to another so irresponsibly that the music has to follow it before it has had a chance to grow.

Nevertheless it is splendid ballet music, matching the costumes and decor in brightness, it is danceable and whenever the ballet came alive, it was largely due to the sparkle and wit of the music. Of the whole production it was easily the most worthwhile aspect.

David Hunt

DECOR

THE designer for the ballet, as in all other branches of the theatre, must create the atmosphere and period style of the work in hand. Even if, as in this particular case, a sense of period is lacking in the choreography, there seems no reason why Brian Robb should not have achieved something of the environment which Conan Doyle so clearly describes in his books.

Most people when they think of Sherlock Holmes instantly imagine him in a gas-lit pipe-smoke laden haze. Wisps of fog surround the movements of the great man His world is the half-light of Victorian London, seldom pierced by shafts of sunlight.

If his adventures are to be the subject of broad farce, and it is no secret that they are still held in reverence by Scotland Yard, then a background evoking the period would still seem to be the only course.

What instead do we find? A brightly lit piazza which might be the setting for some Mediterranean fiesta. The period is of Dufy, of a 'thirties revue burlesque—certainly no hint of either Victorian London or a background for dark deeds except in the permanent painted presence of a murdered lady half out of a window.

Not even a drop-curtain, intended to represent Baker Street in a fog, helps much. The soot-splattered effect with a few touches of colour seemed oddly at variance in style to the main scene. The whole point of a drop-curtain is either to retain the atmosphere so that the scenes flow naturally one into the other, or else to hide a major change of scenery.

The costumes also are revue-Victoriana and it is impossible to believe in any of the characters as anything other that young people dressed-up for a charade.

When a sinister note is introduced in the second scene, the feeling of a revue is still with us. The victims of the Infamous Professor, with choppers in the head and snakes around the neck, belong to those macabre quartets who stop-gap while the scenes are changed in a Hermione Gingold extravaganza. The Human Marionettes with masks on the back of their heads, moving always with their backs to the audience, have appeared in every Folies Bergère show.

In the final scene, a number of Murderous Villains are introduced—sailors, a gorilla on a rope, etc. They only add to the confusion.

All the designs could be described as gay and colourful and no doubt Brian Robb is an admirable designer. Unfortunately he either appears to have been misinformed as to what was required of him or he himself has no knowledge of the literary works of Sir Arthur Conan Doyle.

Peter Williams

Above: The Great Detective leaves, carried off in triumph shoulder-high by the law, after he has proved the suspect to be innocent in the first scene. The photograph shows the setting by Brian Robb, the prevailing colours being pinks and other pale colours, with a certain amount of letter-box red in the backcloth. The dark square in the back wall is too obvious all through the work. It is here that the final shadow fight takes place.

Right: The final fight between The Great Detective and the Infamous Professor. The latter (who can be identified as Moriarty in the Sherlock Holmes stories) is vanquished. The Human Marionettes watch the end of their villainous master.

All photographs by Denis de Marney

curtain up!

This is not, as you might imagine, a rehearsal for an old silent movie. It is members of the Paris Opéra rehearsing Lifar's new ballet Cinéma. *They are Algaroff as Max Linden, Vyroubova as Greta Garbo, Lifar as Charlie Chaplin, Renault as Rudolph Valentino, Darsonval as Marlène Dietrich.*
This work, probably about an hour and a half in length, is scheduled to have its premiere at the Opéra on March 4.

Photo: Erlanger

Ice, earth and water

ONE of the most popular dancers in London this winter has been a girl who is not a member of any ballet company. She is the star of the ice-pantomime *Jack and the Beanstalk*, at the Empress Hall, London. But Belita, who is the biggest attraction in this rapidly developing sphere of entertainment, was first trained as a dancer by Anton Dolin. Before the war she appeared with him in Paris dancing excerpts from Gershwin's *Rhapsody in Blue* and the *Bluebird pas de deux*. She took lessons from him daily during the two years that the Markova-Dolin company toured Britain although she was not a member of the company.

She has danced in several Hollywood films, the principal one being *Lady, let's dance*. She has made a name for herself as a swimmer but it is for her skating that she has really leapt to the very top of her profession. She has all the grace of a ballet dancer added to the qualities of a star skater. Her recent appearances must have been a thrill to all those interested in the art of the dance. Perhaps one day soon she will return to ballet where she would probably reach an equally exalted position.

Coppelia designs with the right spirit

A BY-PRODUCT of the Ballet Legat has so far gone unnoticed. Their production of *Coppelia* was to have had decor by Hugh Stevenson and a sketch for his act-one setting was reproduced on the advance publicity.

His designs were not used but there was every indication from the sketch that Stevenson had caught the spirit of this ballet just as he did in his *Giselle* for both the Rambert and Festival Ballet companies.

Is it not possible for some other company to take the opportunity of using these designs and at the same time mounting a production of *Coppelia* as carefully re-worked as the new *Lac des Cygnes* for Covent Garden?

And he's an Indian too

FROM *Hiawatha* to genuine Red Indians is a far cry. But a young English dancer and choreographer, now working in America, has done just this. His name—David Vaughan.

His first professional engagement was in a production of *Hiawatha* in London when he danced second lead to David Paltenghi. Two years ago Vaughan went to New York with a scholarship at the American School of Ballet.

Since then he has arranged dances for two American Indian festivals and has created a new work for Choreographer's Workshop. He is now connected with a new venture called Dance Associates and his latest ballet—*The Youngest Brother*—was due to be given at the end of January. He describes it as a Grimmesque folk-tale with allegoric overtones.

Small roles get their due

IT is not often that the name of a dancer playing the small mime role of Prince Siegfried's mother in *Lac des Cygnes*, is announced outside an Opera House. Yet this happened recently at Covent Garden—a charming tribute to Pamela May, who is one of the best-loved of English dancers.

She has been absent from Wells company for some time owing to ill-health but returned at her own request to play this small but important part. Everyone agrees that her presence added great distinction to both this role and the performance as a whole.

It will be a welcome departure if our more experienced artists are encouraged to take such parts in the future. This has been the practice with the Royal Danish Ballet for at least a hundred years.

Another fine artist, Harold Turner, played the small role of Pantaloon in *Carnaval* with the Sadler's Wells Theatre Ballet on the same evening that *The Great Detective* was first given. As the old roué who chases Columbine, Turner restored importance to a role which has become meaningless of late. At one time Turner was the finest of all British Harlequins in this same ballet, nor has his performance been surpassed by any of today's dancers.

Ballet babies galore

HOW busy can one get? Peter Franklin White, soloist of the Sadler's Wells Ballet, must be wondering. Since the beginning of 1953 he has danced his first Dr. Coppelius at Covent Garden and produced his first ballet for the Sadler's Wells Choreographic Group (first performance was at Sadler's Wells on February 1). As well as all this he is also a writer. Recently he has been appointed special London correspondent to *New York Dance News* and is actively engaged on a new book. As if this was not enough he and his wife Joan recently became the parents of a son.

Yet another ballet baby has arrived. Teresa is the daughter of Kenneth Smith and Lelia Russell. He has danced many leading roles with Ballet Workshop and recently with the New Ballet Company. His wife, Lelia Russell, is a dancer of great talent who has been absent from the stage far too long.

Hardly a pennyworth was it

THE success of a new ballet does not depend entirely on the dancers appearing in it. The composer, choreographer and designer also play their part. This is the view most widely held but the Covent Garden authorities appear not to share it. The programme leaflets at the Opera House give only the title of a new work with no word about its creators. Nobody grudges the penny charged for these leaflets, although they are given away free at most theatres, but they should at least contain all the information which a prospective patron could reasonably desire.

It's bound to happen— when one of the girls in the Work *pas de quatre* from the last act of *Coppelia* gets over-zealous.

Drawn by Peter Revitt

Let's have a good time

WE love to see people enjoying themselves. Not long ago we found ourselves at a performance sitting next to a man who is by no means the least distinguished of contemporary choreographers. His own ballet, admittedly the best work of the evening, was the only one he enjoyed. But his applause for his own work was so loud that it amply compensated for his lack of enthusiasm for other ballets. We have not heard anything like it for years.

A famous impresario was recently observed to be almost hysterical with enthusiasm for his own company. While the rest of the audience sat in stony silence he clapped and shouted undaunted until the audience was almost moved to give him the ovation they had failed to give the performance on the stage.

No improvisation in classics

THE most naive remark we have heard for a long time came from a music critic who compared the Spanish dance performed by Fonteyn in *Coppelia*, Act II, with the version "improvised" by other dancers.

The writer is a man of distinction in his own sphere but we have news for him. Ballets are not made up on the spot by dancers. They are usually devised in advance by people called choreographers and these people are actually considered important; anyway, important enough to have their names put on the programme. He might admittedly have been misled by some recent choreography which certainly has looked as though the dancers were making it up as they went along.

Black cannot be white

WHAT would you do if you suddenly found yourself in a ballet called *Suite en Blanc* dressed in thick black wool stockings? Perhaps you would have done the same as the dancer Micheline Bardin of the Paris Opéra. She came on the stage to dance her variation in this ballet, looked down and found that she had not removed the over-stockings which dancers wear to keep their legs warm. So horrified was she that she rushed off the stage. During her absence the orchestra finished playing her variation. She returned to finish the ballet without the offending garments.

Another ballet engagement

CONGRATULATIONS to Greta Hamby whose engagement has just been announced. This beautiful young Sadler's Wells dancer has recently begun to dance roles such as Prayer in *Coppelia* and a leading swan or one of the *pas de six* dancers in the new *Lac des Cygnes*. The man she is to marry is an actor, Peter Carreras.

She taught Moira Shearer

THE recent return of Moira Shearer after an absence of nearly two years came at a time when one of her first teachers, Flora Fairbairn, was lying seriously ill in Port Bready Hospital, Bridport. She had a stroke early in January.

Flora Fairbairn was entrusted by the late Nicholas Legat with the instruction of Moira Shearer in her early years as a dancer. Together with Cyril Beaumont, she formed The Cremorne Company some years ago. But it is as a teacher of the Russian school that she has given so much to ballet. We know that readers will join us in wishing her a speedy recovery.

A Dane in New Zealand

POUL GNATT, of the Royal Danish Ballet, who went to Australia last year to join the Borovansky Ballet, has now been appointed ballet master of a new national company of New Zealand. This appointment, which started on February 1, came as the result of the fine impression he made when dancing there with the Borovansky company. Gnatt has danced in England with Metropolitan Ballet, Ballets des Champs-Elysées and Original Ballet Russe.

At the reception after the wedding of Michael Manuel (stage manager at Covent Garden) to Fiorella Keene (member of Sadler's Wells Ballet) in the Royal Box at Covent Garden on January 22. The bridegroom, the bride, Valerie Taylor (a bridesmaid), Arnold Haskell and Dame Ninette de Valois.

Photo: G. B. L. Wilson

happy birthday to...

		Mar.
Valerie Marsh	Ballet Rambert	7
Maurice Metliss	Sadler's Wells Theatre Ballet	8
Sheilagh Henderson	Winnipeg Ballet	9
Eva von Genscy	Winnipeg Ballet	11
Ursula Moreton	Director, Sadler's Wells School	13
Pirmin Trecu	Sadler's Wells Theatre Ballet	13
Wendy Hyde	formerly Empire Ballet	16
Josephine Gordon	formerly Sadler's Wells Theatre Ballet	23
Rowena Jackson	Sadler's Wells Ballet	24
Marina Katronis	Winnipeg Ballet	25
Walter Burgess	Festival Ballet	26
Joan Harris	formerly Sadler's Wells Theatre Ballet	26
Leonide Massine	La Scala, Milan	26
Rachel Cameron	Continental Ballet	27
Jon Waks	Winnipeg Ballet	27
Henry Danton	Australian National Ballet	30
		April
Shirley Bishop	Sadler's Wells Theatre Ballet	1
Leo Kersley	formerly Sadler's Wells Theatre Ballet	1
Sheilah O'Reilly	Sadler's Wells Theatre Ballet	2
Helene Sadovska	De Cuevas Grand Ballet	4
Lydia Sokolova	formerly Diaghilev Ballet	4
Antony Tudor	New York City Ballet	4
Maureen Andrews	De Cuevas Grand Ballet	5
Dorothea Zaymes	Sadler's Wells Ballet	6
Patricia Garnett	formerly Empire Ballet	7
Robert Helpmann		9
Keith Lester	Windmill Theatre	9
Avril Navarre	Sadler's Wells Ballet	9

Readers with birthday cards for dancers can address them c/o DANCE AND DANCERS, 12 Phipps Mews, Eccleston Place, London, S.W.1. Letters will be forwarded to the dancer's home address to arrive on the birthday. Please post early.

Dancer you will know

NOREEN SOPWITH

Born in Birmingham in 1932. *She once danced with the Sadler's Wells Theatre Ballet, but has made her career with the Ballet Rambert, coming into prominence during* 1952. *Principal roles: Odette and* Pas de Trois *in* Swan Lake; *Sugar Plum Fairy in* Casse Noisette; *Valse, Prelude and Mazurka in* Les Sylphides; Giselle pas de deux; *Aimiee in* Winter Night; *in* Plaisance; *the Moscow Ballerina in* Gala Performance; *Polka in* Facade; *in* Movimientos. *Principal creation: the Bird Girl in* Carnival of Animals.

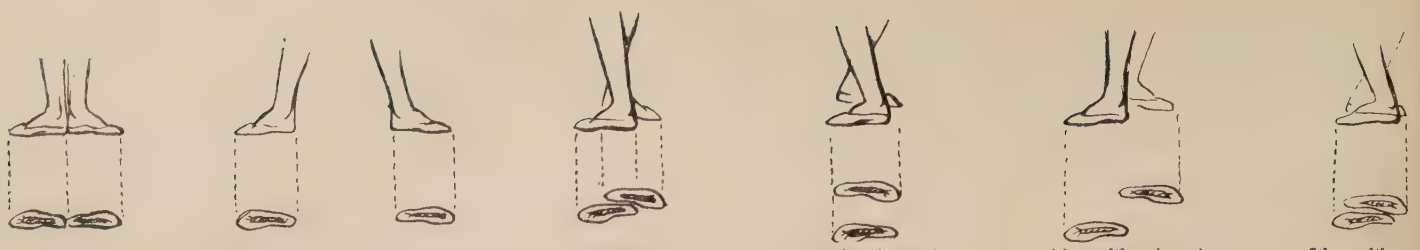
AS the Sugar Plum Fairy, at her best form, Noreen Sopwith's performance with its glitter and sparkle can hold its own with the finest of her contemporaries in British ballet. This is her most satisfying role; but to all her parts she brings a youthful verve that is shown well in Gore's *Plaisance*. As the "new love" in the same choreographer's *Winter Night* she looks all bright-eyed wonder.

Her characterisation of Odette is far from notable and her dancing here lacks majesty and grandeur. Nor are her Muscovite tantrums in *Gala Performance* particularly well portrayed.

Her technique needs to be generally improved if she is ever to become a ballerina, and her dancing requires more the light and shade of personality. Her stage-craft is usually excellent, her carriage good. She is one of the most promising dancers of her type Rambert has produced since Belinda Wright.

Clive Barnes

As the Sugar Plum Fairy in Casse Noisette
Photo: Derek Allen



Positions of the feet (Illustration number 1)

STEPS OF THE DANCE I

by BARBARA VERNON and JOHN GREGORY

It is impossible to succeed in an Art without studying its principles. Jean George Noverre.

INTRODUCTION

IN classical dance many parts of the human body are brought simultaneously into play, and the task of co-ordinating and synchronising the complex movements is at first a formidable one. Part of the dancer's problem is to grasp and assimilate the science of motion in relation to force; and to acquire a familiarity with the laws of gravity with which he must adjust his physical control. His problem is to know how, where, and when; which muscles to tense, which to relax.

The movement of classical dance is composed of physical efforts consisting of muscular flexions, tensions, and relaxations. Many dancers labour under a misconception that the classical technique consists almost entirely of tensions. Such dancers will move like automatons or puppets, devoid of expression, without nuance or subtlety of any kind, and their efforts will be more in the nature of an exhibition of brute force, and will have no comparison with the ease and grace of an artist-dancer who by study and application has absorbed the esoteric principles of his art.

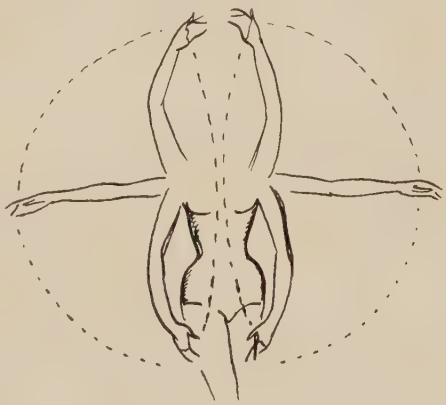
Noverre says:

The more simplicity, softness and mellowness in the dancer's movements, the greater will be his facility to depict and express.

I would like to bring awareness to the reader of a quality which I would term "controlled-relaxation"; a fundamental essence of the classical dance that gives softness, a smooth blending, and a finish to all the movement. Every dance step is a combination of "relax and stretch." The controlled relaxation is most often the preparation and finish (beginning and end) of a step.

For instance, the *plié* before and after a jump. One cannot jump very high from straight legs, nor land safely or smoothly on straight legs. Another example is the *plié* before and after the *pirouette*. One takes the impetus from controlled relaxation, and one brings a smooth finish, again with controlled relaxation. This relaxation which sounds to the novice rather like a contradiction is really an adjustment of control that goes right through the body, tempering the movement with restraint, giving added technical facility and a reserve of power.

In all dance movements the arms and the torso should be relaxed and pliable; firm but resilient. The arms and torso must be trained to work independently of the legs; in other words, the efforts of the legs must never be reflected in the body; and though the arms may work in opposition to the legs there must be a harmonious co-ordination; the effect must be of a homogeneous whole. The legs are the pistons, or shock-absorbers, the instruments of driving power. To the arms, head and torso falls the task of investing the steps with nuance, inflection and expressive force. The brain must direct and govern all bodily actions, but to become dance the spirit must colour the movements. The movement of classical dance should flow from the centre outwards.



Movement of the arms (Illustration No. 2a)

IT is my aim in this series to describe as accurately as possible the shape, execution, and quality of steps and movements of which the classical dance is composed, to suggest a scientific and up-to-date approach to the method of teaching; to point out the refinements and aesthetic devices that lift the dance above the mechanics and the bare severities of the unadorned classical idiom, and to bring awareness of the possibilities for the fullest expression.

The system of teaching I shall attempt to describe cultivates dance movement as opposed to mere physical exercise or drill. It is one thing to develop muscles and discipline the body; it is something else to produce an instrument that can move and express fluently and eloquently.

BASIC TECHNICAL FACTORS

Classical dance is built upon the five positions of the feet:

(Illustration No. 1)

To the five positions of the feet are allied the five positions of the arms:

(Illustration No. 2)

From these basic positions which are the bare foundations of the classical structure evolves the form and shape of the movement.

The movements of the arms are circular-wise, moving from down, forwards, upwards and outwards, returning to the first position.

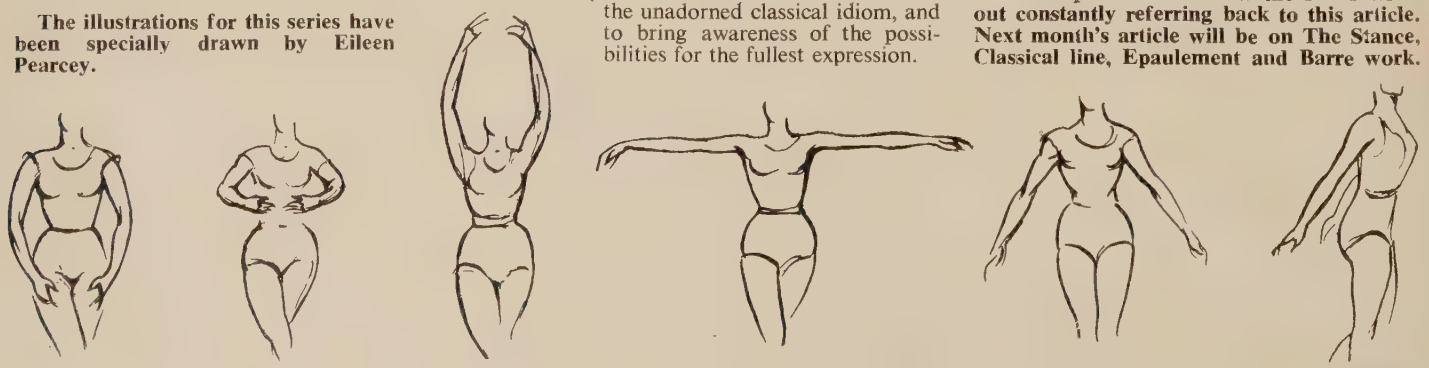
(Illustration No. 2a)

DIRECTIONAL TERMS

En Face	Facing front.
Devant	In front.
Derriere	Behind.
En Avant	Forwards.
En Arriere	Backwards.
En Crois	(In the shape of a cross) Meaning that a movement of the leg is executed to the front, side, back, and side.
En Dehors	Circular movement away from supporting leg (outwards).
En Dedans	Circular movement towards supporting leg (inwards).
En Croisé	(to cross) In the croise positions front and back the working leg points diagonally across the body.
En Effacé	In the efface positions front and back the working leg points in an open position diagonally away from the body.
Ecarté	A diagonal position in which the shoulder and working leg are held in the same direction. In the ecarte front positions the head looks in the same direction as the shoulder and extended leg; in the ecarte back positions the head looks in the opposite direction.

Readers are advised to memorise these basic positions and directional terms as it will help them to follow the series without constantly referring back to this article. Next month's article will be on The Stance, Classical line, Epaulement and Barre work.

The illustrations for this series have been specially drawn by Eileen Pearcey.



Positions of arms (Illustration number 2)

So you want to dance

Three preserve Russian tradition

For our second series of monthly articles on the various schools of England we start with Kathleen Crofton who has a studio at 10 Great Newport Street, London, W.C.2.

by ANTHONY COWPER

Kathleen Crofton

IT must be about a year ago I first heard of Kathleen Crofton. It was on a tube train. I was told she was a wonderful teacher. Since then her name has been cropping up fairly regularly in conversation, always with the same message.

Her studio hides at the top of a break-neck staircase off Leicester Square. It looks much like any other studio, and Miss Crofton started teaching here little more than two years ago.

She is Russian trained. Her dancing career started with Pavlova. For nearly five years she travelled the world in the Pavlova caravan, first in the *corps de ballet*, later as a soloist. Two seasons in Chicago with Novikoff were followed by some years with Nijinska.

Then a memorable tour with Spessivtzeva, extending from Java to Egypt, from Singapore to India. Back in England she danced with the original Markova-Dolin Ballet. Her dancing career ended with the war.

The summer of 1950 found her in Paris, in Preobrajenska's studio. She originally intended to look around but soon found herself working like a black in Preo's class. For months she sweated, regaining the technique she had lost during the war years.

When she returned to London she started out as a teacher. What she had learned from Preobrajenska, from Nicholas Legat, from Novikoff and from countless other names famous in Russian Ballet, she started to pass on to the new generation of British dancers.

Merciless exposure of faults

SHE trains dancers right from the beginning, elementary classes and babies. She gives professional and student classes, she even gives amateur classes. Her classes start in the morning and she is working in her studio until evening.

Her classes are thorough. Her manner is kind, firm and, above all, helpful. Her centre-work *enchainements* are not fanciful, but are designed to expose mercilessly a dancer's faults. Once exposed they are corrected with patience and imagination. Her pupils' difficulties are understood as well as noted. Watching her teach one can see how she has built up a formidable reputation in two years.

Fifteen-year-old Barbara Willoughby who has been at Kathleen Crofton's school and is now joining Festival Ballet.

Not all the teaching in her school is undertaken by herself. Character classes are given by the great Diaghilev character dancer, Lydia Sokolova, and *pas de deux* is taken by Keith Lester. The three of them make an impressive, what the American dance schools always term, "faculty." Together they, although themselves all English, represent the best traditions of Russian Ballet.

For ballet dancers only

Miss Crofton does not put her dancers in for examinations. The teaching of girls to become in their turn the teachers of girls to become teachers is a laudable, healthy aim, but is not Miss Crofton's. Her students are primarily those who want to make ballet dancing their career. Doubtless some of them will succeed.

In two years no one can produce a great dancer. But perhaps he or she will one day come from Miss Crofton's studio. Perhaps it will be the earnest fifteen-year-old about to join the Festival *corps*, or the boy who can do eight *pirouettes*, or the pretty Rhodesian girl now in a London musical, or the young girl who once in a while plays hookey from school to attend classes, or perhaps even the girl who first mentioned Miss Crofton to me on a tube train, and said she was a wonderful teacher.

This series started in September, 1951, and from then, for eight months, the articles included the following schools in this order — The Legat School, Goncharov Studio, Cone-Ripman School, Joan Davis School, Sigurd Leeder School, Phyllis Bedells School, Elsa Brunelleschi Studio, Marie Rambert School of Dancing.

If any readers have suggestions for schools in the present series, we shall be pleased to know them. Write to the Editor, *Dance and Dancers*, 12 Phipps Mews, Eccleston Place, London, S.W.1.

Dancer you will know

MARY DRAGE

Born Hampshire in 1932. *Made her stage debut in the Rambert* corps de ballet, *but soon joined the Sadler's Wells Theatre Ballet, from where she migrated to Covent Garden. Principal roles: Leading Swan and Ashton* Pas de Six *in* Swan Lake; *Lilac Fairy in* The Sleeping Beauty; *Prayer in* Coppelia; *the Young Wife in* Don Juan.

ALTHOUGH not a listed soloist and officially still a member of the *corps de ballet*, Drage has danced quite a number of leading roles. Next month she becomes probably the first ever *corps de ballet* girl to make her debut as Myrthe in *Giselle*. She danced little of importance with the Theatre Ballet apart from Leading Swan in *Swan Lake*, and it was in this role she originally attracted attention two years ago at Covent Garden. Not overshadowed by that fine dancer Gillian Lynne, together they gave a performance of sweeping fluency.

Physically Drage is unusually gifted, using her long limbs in a compact style, free of the dainty pettiness of movement that afflicts not a few of our dancers. The way in which she battled with and finally subdued the technical difficulties of the Lilac Fairy variation was courageous. In manner she is, as yet, somewhat too lady-like and genteel and she must beware of simpering charm instead of radiating confidence.

With no fuss whatever Drage has been carefully groomed and now is in the unenviable position of sharing a number of roles with Beriosova—either a lucky chance or sensible arrangement, from which both dancers could benefit.

Clive Barnes

In Dante Sonata. *Photo: Maurice Seymour*

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NEW BOOK

The Other Mind by Beryl de Zoete. A study of dance and life in South India (Victor Gollancz, 52/6).

BERYL de Zoete's million mile journey to South India comes at a time when we are only too glad to have recently re-travelled with her to the isle of Bali (*Dances of Bali*, Faber and Faber, 63/-, has just been reprinted). The pages of this new volume are peopled with ancient gods and goddesses, with Amazons and devils. It is as though all the subjects of Indian sculpture had come to life in all their pre-technicolour splendour. She has a Sitwellian eye for beauty as well as the Sitwellian ability for exhaustive research.

There have been many excellent volumes about the technique of Kathakali and Bharata Natya (the two main schools of southern India), but this is the first time that the dancing has been placed in its right setting. The conditions under which the dances are given, the dances themselves and the legends which have evolved over centuries for their subject matter; all are described vividly and with authority. Nobody who is interested in the dances of India can possibly afford not to come on this magic journey and it will certainly transport the wayfarer from the horrors of this English winter. The many photographs are beautiful and well chosen. **Peter Williams**

NEW RECORDS

La Boutique Fantasque (Rossini-Respighi). Covent Garden Orchestra (Hugo Rignold). Parlophone PMD1002. 1 10-in. LP. 26*s*. 6*d*.

THIS record does not contain as much of the music of *Boutique* as the complete version by Ansermet and the Orchestre de la Suisse Romande. A lot of the mime passages are left out, together with the little *Valse Brillante* and some of the dances are shortened

The performance has not the lightness of touch or sparkle of the Swiss orchestra's version, and from the technical point of view the new recording compares unfavourably with its predecessor.

But the record is 13*s*. cheaper and will satisfy those who want a shorter selection.

Les Patineurs (Meyerbeer-arr. Lambert); *Le Cid* Ballet Music. London Symphony Orchestra (Irving). Decca LXT2746. 1 12-in LP. 39*s*. 6*d*.

I WONDER if Ashton realised, when he created *Les Patineurs*, that it would retain its place in the Sadler's Wells Ballet repertoire 15 years later. The light-hearted gaiety of the choreography is infectious, but a great deal of the ballet's popularity is due to the wonderful score which Constant Lambert arranged from pieces by Meyerbeer (mostly from the Skating Scene in the opera *The Prophet*). It is not great music, but how delightful it all is!

At last we have a complete recording and a sparkling performance. Irving draws some spirited playing from the LSO—if only the Covent Garden orchestra always played so well under his baton. The recording has a spectacular brilliance which captures the sound of every instrument with startling realism: the castanets in the Blue Boy's solo really do sound like castanets, and the harp accompaniment to the lovely aria to which the *pas-de-deux* is danced comes through vividly.

The ballet music from Massenet's opera *Le Cid* makes a suitably colourful coupling. Celia Franca's short-lived *Bailemos* was danced to it, and though the choreography was criticised as pseudo-Spanish, it was no more so than the music. The performance and recording are again first-rate.

Carnaval (Schumann, arr. Jacob). Covent Garden Orchestra (Hugo Rignold). Parlophone PMD1001. 1 10-in. LP. 26*s*. 6*d*.

WHATEVER the musical objections to orchestrating Schumann's *Carnaval*, the fact remains that it made a wonderful ballet. Fokine justified his belief that the music cried out for choreography by bringing the *Commedia dell' Arte* visibly to life so convincingly that any other attempted version would appear incongruous.

Nowadays dancers have forgotten how to dance *Carnaval*, and it is rarely given. Perhaps Karsavina may one day be persuaded to revive it for us.

Although an orchestral version of the music was necessary in the theatre, I would recommend anyone wishing to recapture memories of the ballet to listen instead to the original piano pieces (there are several excellent recorded versions available). You will find there the essence of Fokine's inspiration.

In any case, the comparative crudity of any orchestration demands more careful treatment than it receives in this heavy-handed performance, and the record is not recommended even to those who want the ballet version. **David Hunt**

Vassili Lambrinos, the Greek dancer and choreographer, who after some years of study in Europe has, in the past few years, toured his own company through South America with great success. He will mount a work for Festival Ballet for their season at Festival Hall in the summer. It is possible that it will be given to the Grieg Piano Concerto. He is seen here in his version of Narcisse *to Ravel music.*

Photo: Yerro

Dance and Dancers . . . . AT HOME

SADLER'S WELLS AT COVENT GARDEN

THE difference between a senior classical soloist and a ballerina is infinitesimal and consequently immeasurable. It exists, in fact, as a difference in kind rather than of degree. Fortunately few rôles in ballet absolutely demand a ballerina, but one of those few is Odette-Odile.

We could forgive her omission at Covent Garden at one time, when her absence went unremarked among the general mediocrity, but now in the magnificent new production of *Swan Lake*, she becomes essential.

Both of the young dancers who recently made their London debut as Odette-Odile (Nadia Nerina on December 20 matinee, Rowena Jackson on January 3 matinee) danced well, but well is not quite well enough for the exacting circumstances.

Nerina's Odette is a well-executed study, but it lacks light and shade, pathos and grandeur. Everything, or almost everything, is there barring the character of the bewitched, betrayed Swan Queen.

For a strong technician like Nerina, Odile probably presents less difficulties than Odette. There was an exultation in her dancing which I found apt and exciting.

Nerina is fast acquiring the tools of her trade, on whether she can learn to use them depend her chances of becoming a ballerina. She should not affect the "prima-ballerina scowl" behind which she occasionally hides her naturally pretty face.

Jackson has received public and critical acclaim for her performance in this her first full-length rôle, and certainly it palpably outclasses anything she has done in the past. Yet, as with Nerina, hers is understandably more a performance of promise than achievement.

She, like a number of distinguished ballerinas, starts with physical disadvantages—thin limbs, thickish trunk. Moreover she combines one of the strongest techniques in contemporary ballet with a certain lack of musical sensitivity.

As Odette she went a long way in overcoming her disabilities. Her extended limbs, losing the angularity that once disfigured them, had a newly acquired pliancy. Her back was straight, pelvis well-placed, shoulders unhunched. Contrary perhaps to expectation, not only was her Odette better than her Odile, but also her Act IV preferable to her Act II.

In the last act she had a broken poignancy, her mime fused into her dancing and she was able to interpret Odette and not just perform the rôle. Her Odile was largely show and fuss—her dancing wore diamanté where diamonds are essential.

Nerina was well partnered by Alexis Rassine and he had an appropriate romantic softness in the Odette acts. He did not produce quite enough bravura for the Black Swan *pas de deux*.

Michael Somes's mature Siegfried contrasted with the immature, though assured, Odette-Odile of Jackson. He is a noble, convincing Prince—it is a portrayal as carefully delineated as was Helpmann's and far better danced.

More cast-changes

OTHER cast-changes in this *Swan Lake* have included Franklin White as Wolfgang, Julia Farron as the Queen Mother, Michael Boulton and Greta Hamby in the *pas de six*, Kenneth Melville and Rosemary Lindsay in the Neapolitan Dance and Bryan Ashbridge in the Spanish dance.

Among the various *pas de trois* casts Anya Linden again attracted notice. Although she has much to learn from an experienced dancer like Pauline Claydon in the matter of stagecraft, she is becoming a worthwhile soloist.

Neither Peter Clegg nor Michael Boulton were particularly satisfactory in the male part. Clegg does not yet seem perfectly at home with the classical rôles he is now called upon to take. Boulton has thick thighs, and his service in the Forces appears to have affected his technique. Glints of the old Boulton (for instance, he can still do a series of slow *pirouettes* speeding them up at the end) shine through, and it is to be hoped that he will soon find his true form again.

ROSEMARY LINDSAY, the third of Covent Garden's apprentice ballerinas, made her debut as Swanilda in *Coppelia* on the matinee of January 10. She has not got quite all the vivacity the peasant heroine requires but gave an assured account of the rôle. It may be that she is not temperamentally well suited to Swanilda. Gilbert Vernon partnered her courageously.

Clive Barnes

SADLER'S WELLS THEATRE BALLET

FEW post-war ballets have established themselves so firmly in the public heart as Cranko's *Pineapple Poll*. Recent cast-changes have brought Kenneth Macmillan and Johaar Mosavel into the rôles of Captain Belaye and Jasper.

Macmillan's Belaye was intelligent. Completely unlike his predecessors in the part, he amusingly conceived the rôle as the butt of the comic action, not its main-spring. The hang-dog, everything-happens-to-me expression he wore during the last scene was worth watching. His dancing, particularly in this scene, was also excellent.

Mosavel is an unusual dancer with an individual manner. He has grace without appearing effeminate. His Jasper looked something like a Murillo urchin, his face was expressive and his dancing beautifully finished. One day a choreographer should build a rôle around Mosavel.

DONALD BRITTON'S performance of the Peasant boy in Somes's *Summer Interlude* was enthusiastically danced but sketchily characterised. Macmillan has occasionally replaced Blair as the Rich Young Man in this ballet; he needs more virility in the role. He was no more successful as Corydon in Cranko's *Pastorale*, a part in which his height makes him physically unsuited. He has also danced Damon in the same ballet.

As a ballet *Pastorale* wears well. It is a delicate composition which often pleases the eye, even if it rarely ravishes the heart. Maryon Lane made a buoyant, carefree Phillida, and at one performance, which I missed, Annette Page appeared as Diaphenia. But perhaps the most distinguished dancing in the present revival comes from Margaret Hill as that melancholy virgin, Lamilia.

FOKINE'S *Carnaval* is a sketch-book of love seen in all its attitudes and poses. The company now give it extremely well. Pirmin Trecu and Elaine Fifield are superb as Harlequin and Columbine and for the first time I found myself wholeheartedly joining in the general acclamation David Poole has earned as Pierrot. Hitherto I thought his portrayal too studied; too, if you like, unnatural; now, on his return from South Africa, he seems to have deepened his performance—what was drawn is now etched, what was simulated is now felt. Among the other characters Doreen Tempest made a promising Chiarina, and Harold Turner restored all the self-importance to the rôle of Pantalon. One would like to see him on stage more often.

Clive Barnes

CONTINENTAL BALLET

CINDERELLA

First given in London by the Continental Ballet at the Palace Theatre, Walthamstow, January 19, 1953.

A Ballet Pantomime in Three Acts and Eight Scenes. Book by Keith Lester. Choreography by Molly Lake, with the exception of "Cinderella's Dream," which is by Keith Lester. Music by Tchaikowsky, arranged by Trevor Widdecombe. Decor and costumes by Sylvia Green.

Cast

Cinderella .. .. MONIQUE BOAM
Selima (her Cat) .. .. .. KATHLEEN GRAY
Her Fairy Godmother .. .. MOLLY LAKE
Buttons .. .. TRAVIS KEMP
The Baron .. .. HAROLD FOSTER
Clara .. .. SUSAN HAXTON
Amelia .. .. .. RACHEL CAMERON
(*Cinderella's Ugly Sisters*)
A Professor of Dancing .. .. STANLEY NEWBY
The Prince .. .. EDOUARD GAILLARD
Debutantes and Court Ladies

THE credit for being the second contemporary British company to produce an original full-length ballet goes, perhaps a little surprisingly, to the Continental Ballet. Surprising because of all our companies this is the one which, I imagine, is run on the most restricted budget.

This ballet-pantomime (the pantomime is frequently more evident than the ballet) will probably have but small appeal for the sophisticated ballet-goer. Judged by the yardstick of Ashton's version it comes out as well as a rowing-boat does against a Cunard liner. But rowing-boats have their uses, and certainly I enjoyed *Cinderella* far more than many previous evenings in the theatre.

Neither Molly Lake nor Keith Lester is a choreographer of the first rank. But they both have a respect for the classical tradition and can produce useful *enchainements*, even if there is no surging of creative fire. The production is a little anaemic.

The company possesses a number of talented dancers. Outstanding were Monique Boam, Kathleen Gray, Edouard Gaillard, who has a poor stage presence but is a most accomplished partner, and Rachel Cameron, a fine technician with a sense of comedy. Travis Kemp fooled his way through the ballet doggedly, yet, on the whole, engagingly.

Sylvia Green's decor and costumes proved modest and unassuming. They suit the production well. Tchaikowsky's music (*not* Prokofiev's) presented a mixed bag. Some of it did not sound so good when played on two pianos.

THE Continental Ballet is about to base itself in the North of England, taking Harrogate as its centre. This is a wise move as ballet is always needed outside the Metropolitan area.

But if this company is to become an important unit in the country's ballet it should strengthen its repertoire and acquire a few star dancers. The choreographers and the dancers are available for any company that wants to use them.

Let all small organisations look to their repertories, because a repertoire makes or mars a ballet company, and even in the Polar wastes only good ballet is worth raising a curtain on.

Clive Barnes

STOP PRESS

John Cranko's new work to Dohnanyi music, *The Shadow*, will have its première at Covent Garden on March 3. Nerina, Beriosova and Chatfield have principal roles.

Alicia Markova returns to England at the end of February and there is every likelihood that she will start her series of guest appearances with the Sadler's Wells Ballet mid-March. She will certainly dance in *Giselle* and *Les Sylphides*, possibly *Le Lac des Cygnes*.

Ruth Page's ballet based on, and using the music of, Lehar's *Merry Widow*, will have its first performance when Festival Ballet is in Glasgow at the beginning of April. It has been designed by Wakevitch.

On February 9, Violetta Elvin returned to Covent Garden. Here she is in Swan Lake, Act II, while she was still a guest ballerina at La Scala, Milan. Giulio Perugini is Prince Siegfried and Ivan Desceff is Benno. *Photo: Piccagliani*

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FESTIVAL BALLET

HARLEQUINADE

First given by London's Festival Ballet at the Royal Festival Hall, December 26 (Mat.), 1952.

A Christmas Ballet in One Act. Choreography by Peter Darrell. Music by Drigo. Decor and costumes by Kenneth Aadams.

Cast

Columbine (the heroine) .. BELINDA WRIGHT
Pantaloon (her father) .. PHILIPPE PERROTTET
Harlequin (who loves her).. .. JOHN GILPIN
Scaramouche (Harlequin's rival) VASSILIE TRUNOFF
A Zany (Scaramouche's valet) .. GEOFFREY WEBB
Babette-la-Chanteuse (a " go-getter ") NOEL ROSSANA
Pierrot (who loves Babette) WALTER BURGESS
The Doctor (a " Quack ") .. PETRUS BOSMAN
Columbine's Friends, Revellers

AN old woman once had a chopper that had been in her family for eighty years. During that time the heirloom had had four new handles and seven new blades. *Harlequinade* is rather like that chopper.

It was originally announced as being by Wendy Toye, but in fact its first version was produced at Christmas in 1950 by David Lichine. Soon Lichine presented a second version with a new decor. Then the *pas de deux* (which was possibly by Volinine in the first place) was taken out and danced as a separate divertissement. Now comes this new edition by Peter Darrell.

Darrell is one of the more promising choreographers produced by Ballet Workshop, although this work hardly gives a fair taste of his quality. Its form is shapeless, its choreography not much more than workmanlike, revealing a sure, if somewhat disinterested, hand.

At times Darrell appeared to be aiming at a clever *Commedia delle 'Arte* pastiche, while elsewhere he seemed concerned in producing a knockabout Christmas pantomime. Kenneth Aadams' costumes were mildly colourful, his decor frankly dull. He can do better than this.

At the performance I saw, Noel Rossana was Columbine ; Louis Godfrey, Harlequin ; Michael Hogan, Scaramouche, and Joan Potter, Babette-la-Chanteuse. This cast alternated with the one given above throughout the season.

Rossana dances with delicious piquancy, as though she is sharing a secret with her audience, and her command of the stage is increasing. Columbine fits her perfectly and I can hardly believe that Belinda Wright could do much better in the part.

Louis Godfrey has also improved during his time with the company. He is a most useful soloist and gave a decent account of Harlequin. Michael Hogan made a gallant stab at a role probably even Trunoff himself finds faintly difficult and Joan Potter, described in the programme as a " go-getter," danced with verve and looked well worth being got by.

Clive Barnes

TELEVISION

THE Ballet for Beginners programme on January 5 dealt with the work of Frederick Ashton. With illustrations taken mainly from Ashton's early ballets, Felicity Gray summarised his contribution in three main points. Firstly she demonstrated Ashton's furtherance of the art of *pas-de-deux*. Whereas his predecessors had used the male dancer mostly to support the ballerina, Ashton used him as a more integral part of the whole. He also increased the musicality and flow of the *pas-de-deux*.

Secondly, Miss Gray described the singularly English type of humour which Ashton introduced to the ballet with such works as *Les Rendezvous* and more particularly *Facade*.

Her final point concerned Ashton's actual choreography. She claimed that it was Ashton who first displaced the hips and shoulders from their classical position over the immediate centre of the body. Here I think she was slightly in error. Without wishing to steal Mr. Ashton's thunder, it must be pointed out that Mme. Nijinska had done this in *Les Biches* as early as 1924 and that it was under her influence that Ashton did the same. It will be remembered that Nijinska was ballet-mistress to the Ballets Ida Rubinstein of which Ashton was a member of the *corps-de-ballet*. What he did was to use these innovations of Nijinska's in a more musical and apposite manner. It was surprising too that Nijinska was not included with Fokine and Massine as the choreographers who had greatly influenced Ashton's work.

The illustrations were taken mainly from *Capriol Suite*, *Les Rendezvous* and from *Facade* (given in its original version), reproduced by Peggy van Praagh and Elizabeth Schooling. Domini Callaghan showed the accentuation of hip and arm-movements which are such an integral part of Ashton's style and later went on to give an hilarious performance as the debutante in *Facade*. In this she was assisted by Alexander Grant. Other examples were well danced by Michel de Lutry, Derek Westlake, Selina Wylie and Hazel Wiscombe.

Geoffrey Solomons

Dance and Dancers . . IN AMERICA

by Arthur Todd

THE coming of the new year brought with it a change in the recent cycle of dance in America. During January, the centre of interest in New York was the reappearance of Jose Greco and his company for a two-week season at the Century Theatre.

During early February, Martha Graham, who will have two different engagements in New York during the late Spring, appeared in two guest appearances outside of New York with the Baltimore Symphony Orchestra. Also of note was the announcement by the New Dance Group of a series of modern dance performances at the Ziegfeld Theatre.

All of this tends to demonstrate a heightened awareness in modern dance. Some of the sceptics point out that this may be due to the fact that the public has had a surfeit of ballet. It is more likely, however, that this is just another instance of the vitality and variety of dance available to American audiences and it now looks as though this will be one of the most noteworthy spring seasons in many years.

JOSE GRECO Co.

JOSE GRECO and his company of Spanish dancers opened a two-week season at the Century Theatre, New York, in mid-January, almost immediately after the close of Greco's extremely successful engagement at the Empire Room of the Waldorf-Astoria. His full company supported him for this theatre engagement which included three new works and a revival.

As was the case during Mr. Greco's previous New York season (in the autumn of 1951), the most stirring compositions were the solos and the smaller group numbers rather than the larger works. There was, for instance, Greco's new farruca, *Danza del Contrabandista*, which was brilliantly phrased and full of exciting heel work. His *Cana*, to traditional music, was in the same category. Also satisfying was the notable emergence of Luis Olivares, especially in a new solo " Alegrias." Olivares has progressed considerably as a dancer since his last appearance in New York and in this, as in other numbers, he performed with virtuosity and a wonderfully virile elegance.

Carola Goya, who appeared as a special guest artist, brought her authority and grace to the revival of Argentinita's *Pictures of Goya*. Lola de Ronde provided strong support throughout the programme and was outstanding in the poetically gentle *Cordoba*. Gracia del Sacramonte replaced the ailing Teresa Maya and proved ingratiating and infectious though she is not yet as experienced a performer.

Of all the works on the programme, Mr. Greco's famous *El Cortijo* still found most favour with the first night audience. This dance, which deals with the exultant freedom of horsemen on the open plain, was brilliantly performed by Jose Greco, Luis Olivares, Juanele Maya, Julio Torres and Pablo Candelas. Roger Machado was responsible for the fine piano accompaniments, Jeronimo Villarino, Juan and Manuel Hidalgo were the guitarists and Chinin de Triana was the flamenco singer.

NEWS IN BRIEF

THE New York City Ballet, which is currently rehearsing for a late spring season, has been signed for a four-week engagement at the open-air Greek Theatre in Los Angeles, California, opening in late June. The company plans to travel as far north as Seattle, Washington, and most likely there will also be appearances in San Francisco. Save for one engagement in Chicago a few seasons ago, this will be the company's only other American venture outside their home base at the New York City Center.

DURING early February, Martha Graham made two guest appearances with the Baltimore Symphony Orchestra in *Judith*, her twenty-five minute symphonic solo dance to a score by William Schuman. One of these performances was held in Baltimore, Md., the other was given in Washington, D.C.

Miss Graham, who plans an early spring season in New York, is now composing a new group work for her Company. She also plans revivals of two of her most important large works, *Appalachian Spring* and *Night Journey*.

NEW Dance Group Presentations, a producing group which has been formed under the managing directorship of Peter Lawrence (formerly connected with Ballet Theatre), offered the first of its dance festivals, planned as annual or semi-annual events, at the Ziegfeld Theatre, New York, on February 22 and March 1, too late for review in this issue.

This new organisation, which plans to sponsor and commission works by leading modern choreographers, organised its first full permanent company for a modern dance repertory, built around the nucleus of the well-known (and not-so-new) New Dance Group, which has toured extensively before.

Prominent artists and works in the current repertoire included Charles Weidman in *Fables*, based on the James Thurber classics; Sophie Maslow's *Champion*, *The Village I Knew*, *Snow Queen* and *Sonnets* ; Jane Dudley's *Family Portrait*, *Sonata* and *Reel*. In addition, Donald McKayle was represented by a new work, *Games*. Hadassah, Eve Gentry, Daniel Nagrin and Ronne Aul appeared as guest soloists in their own solo works. The distinguished roster of the New Dance Group Company includes such dancers as Mary Anthony, Ronne Aul, William Bales, Irving Burton, Charles Ozarney, Dorothea Douglas, Jane Dudley, Eve Gentry, Joseph Gifford, Billie Kirpich, Lila Lewis, Donald McKayle, Muriel Manings, Sophie Maslow, Betty Osgood, Nona Schurman, Beatrice Seckler, Alvin Schulman, Anneliesse Widman and David Wood.

AS we go to press it appears likely that Alicia Markova will make her farewell appearance to America this season on television prior to returning to London for a series of guest appearances with the Sadler's Wells Ballet at Covent Garden, beginning in March. Plans call for this television appearance to be held on *The Show of Shows* programme on February 21. It may be remembered that Miss Markova has appeared on this programme twice before this season, each time to great effect, with the studio being overwhelmed afterwards with mail from thousands among the estimated twelve million viewers of this programme. Certainly this provides a fitting climax to the tremendous personal success that Miss Markova scored wherever she appeared in America this year.

DANCE is also quickening the Broadway scene with Robert Alton's dances in *Hazel Flagg*, Donald Saddler's choreography for *Wonderful Town* and June Graham's staging of the dances for *Maggie*. Michael Kidd is currently rehearsing his dancers for *Can Can*, the new Cole Porter musical, and Anna Sokalow is performing a like function for *Camino Real*, the new Tennessee Williams' play which is to include music and dance.

El Cortijo. *Still one of the most popular numbers in Jose Greco's repertoire. He is seen with Luis Olivares, Juanele Maya, Julio Torres and Pablo Candelas. The dance represents horsemen on a plain.*

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Dance and Dancers . . IN FRANCE

by Marie-Françoise Christout

PARIS OPERA

ON January 3, 1953, M. Maurice Lehmann, Administrator of the National Lyric Theatres, published the following decision :—

M. Serge Lifar, choreographer and maître de ballet, is appointed technical adviser on the dance at the Académie Nationale de Musique et de Danse.

M. Albert Aveline, maître de ballet and choreographer, is appointed Director of the School of Dance.

M. Harald Lander is engaged from January 1, 1953, as choreographer and teacher at the Opéra.

M. Roger Ritz assumes the functions, as from January 1, 1953, of *Répétiteur Général* at the Opéra.

(signed) Maurice Lehmann.

In this way M. Maurice Lehmann gives recognition to the great talents of Serge Lifar, and the international renown which his creative experience, over a period of more than twenty years, has conferred on the art of choreography and on the Paris Opéra. This title of honour, unknown up to now, only makes more official the exceptional position justly occupied by Serge Lifar, who, as well as being *maître de ballet* and chorecgrapher, continues to hold on the stage the rank of *premier danseur étoile*.

In the same way Aveline's appointment as Director of the School of Dance at the Opéra confirms an already existing situation and renders a just tribute to his respect for a time-honoured tradition and his ever-present understanding of the principles of choreography.

Harald Lander is to take the excellent class of the male *grands sujets*, succeeding Roger Ritz. Also, having produced *Les Caprices de Cupidon* and *Etudes*, he is employed at the Paris Opéra as choreographer and is about to undertake the staging of the ballet *Hop-Frog* (music by R. Loucheur).

Reception for Festival Ballet

ON Thursday, January 15, the Institut Chorégraphique, presided over by Serge Lifar, gave a reception for London's Festival Ballet at the Paris Opéra. In a short speech, Serge Lifar recalled memories of his association with Anton Dolin, their years together in Serge Diaghilev's Ballets Russes, the birth of a National Ballet in England and its rapid and remarkable progress. He paid tribute to the work of Dolin, to his classicism, also to M. Braunsweg, and finally to London's Festival Ballet, whom he wished a happy stay in Paris, expressing the hope that the Paris Opéra ballet might, in its turn, pay a visit to London in the near future. Thanking him warmly, Dolin expressed his pleasure at their meeting again, and his desire, in the same surroundings, to discourse at greater length on the problems of choreography, both past and to come, in a future lecture.

The two choreographers shook hands, and the stars exchanged a few words. Among those present were Nathalie Leslie, Lycette Darsonval and Nina Vyroubova (interpreters of *Giselle*), Madeleine Lafon, Claude Bessy, John Gilpin, Michel Renault, Youly Algaroff and Jean Babilée.

Daydé in Giselle

ON Wednesday, January 14, partnered by Serge Lifar, Liane Daydé danced Giselle for the first time in Paris. The young artiste had first appeared in this rôle in Rome in May, 1952, under the direction of Boris Romanoff. An indisputable and very authentic freshness distinguishes her interpretation, which is expressive and founded on a fine technique.

THE Paris Opéra ballet left Paris on January 22 for Geneva, to give at the Casino Theatre three performances on January 23, 24 and 25. The programmes included *Les Mirages*, *Divertissement*, *Suite en blanc*, *Icare*, *Roméo et Juliette* and *Fourberies*.

Serge Lifar is now rehearsing his new ballet *Cinéma*, with music by Louis Aubert, and scenery and costumes by P. Touchagues. Lycette Darsonval is to play Marlene Dietrich ; Nina Vyroubova, Greta Garbo ; Michel Renault Rudolphe Valentino ; Youly Algaroff Max Linder ; and Serge Lifar Charlie Chaplin. To cite only a few of the important cast selected for a work which will last nearly an hour and a half.

Jean Babilée, who made his debut at the Paris Opéra on January 28 in Giselle. *He danced Albrecht to Daydé's Giselle. As Serge Lifar was in Switzerland at the time of Babilée's debut, the role was taught to him by Anton Dolin, who was in Paris with Festival Ballet.*

It is unlikely that Babilée will be seen dancing with his wife, Nathalie Philippart, for some time as she is expecting a baby.

Photo: Lido

FESTIVAL BALLET

SINCE January 15, London's Festival Ballet have been giving a series of performances at the Théâtre de l'Empire. The Paris critics, who saw little to their liking in the full version of *Casse-Noisette*, found more pleasure in the unaffected spontaneity of *Symphony for Fun*. On Tuesday, January 20, Nathalie Leslie and Anton Dolin appeared in *Giselle*. The very great understanding with which this masterpiece, renowned the world over, was arranged and danced, created a good impression and was much applauded. Among the audience was Jean Babilée, *danseur étoile* of the Paris Opéra, who was to assume the rôle of Albert on Wednesday, January 28, partnering Liane Daydé.

GRAND BALLET DU MARQUIS DE CUEVAS

BEFORE leaving for Morocco, the Cuevas ballet gave their last new ballet on Wednesday, January 7. It was *La Légende des trois soeurs*, with choreography and scenery by Raymond Larrain, and music by M. Acevedo, both South Americans. This short work in the romantic style was interpreted by Olga Adabache, Jacqueline Moreau and Jocelyne Vollmar, as the three sisters, who are all madly in love with the Spirit of the Lake (Georges Zoritch).

KATHERINE DUNHAM Co.

KATHERINE DUNHAM continues her season at the Théâtre du Palais de Chaillot. As in former years, she presents dances and songs borrowed from the folklore of the two Americas. From Trinidad to Cuba, from Rio to Martinique, she has, with a rare understanding, gleaned ritual elements which she has then carefully and methodically adapted and elaborated for stage presentation. Her choreographic technique remains elementary but marked by a sensual lasciviousness, the so-called " primitive " abandon of its leaping interpreters, dancers with their snow-white skirts awhirl and spread out above their bare legs. This show, the best numbers of which are already known, is still cleverly put on and full of rhythm, though it belongs rather to the music-hall than to the ballet.

The short choreographic drama, *Southland*, was announced as a bold demonstration against lynching. It was not very clear, was profoundly illogical, and did not come up to the generous intentions of its creators. The native lament, chanted in a minor key, was most affecting.

THE BALINESE DANCERS

In February, the Dancers of Bali will appear at the Théâtre Marigny. Their arrival is awaited with great interest.

ITALY

First programme at La Scala

THE first ballet programme at La Scala, this season, consisted of four ballets. *Lac des Cygnes*, Act Two, danced by guests artist Violetta Elvin, with Giulio Perugini as a most virile prince. Unfortunately Nino Sanzogno took the tempo too slowly and much of the brightness of the ballet was lost.

This was followed by the first Milan performance of Milloss's ballet *Le Creature di Prometeo* to music by Beethoven with sets and costumes by Salvatore Fiume. This ballet has many interesting choreographic ideas, but is too long and drawn out. Le Creature were danced by Amati and Perugini. Ugo Dell'Ara was Apollo and Aldo Santanbrogio, Prometeo. Mario Pistoni and Giuliana Barabaschi, two of the Scala's best young elements, took the parts of Amore and Psiche.

Youthful vigour of Massine

MASSINE mounted his *Capriccio Espagnol* at La Scala for the first time and danced the main part himself with a brilliant display of youthful vigour partnered equally brilliantly by Luciana Novaro.

The last ballet was *Petrouchka*—choreography by Milloss but with the original sets and costumes designed by Alexandra Benois, who came to Milan to supervise and to make sure that not too much sacrilege was committed. Milloss's version of Fokine's classic was not outstandingly original, and while it had many good points, many a sigh was heard from those who knew the original choreography. The execution was of a fairly high standard with Dell'ara as a not very effective Petrouchka, Elvin as a more classical than character Ballerina and Perugini who never seemed to be off the stage, as a not very terrifying Moor. Sanzogno again took the tempo too slowly. The *corps de ballet* in all works, and especially *Capriccio*, danced with a discipline and intelligence greatly superior to that of the last few seasons. They have improved very much under the guidance of ballet mistress Esme Bulness, who came here from the Colon last year.

Antonio and Mariemma

AFTER the one act new opera, *Cagliostro* was given here on January 24, the programme was completed by the addition of *Tricorne*, with Antonio and his new partner, Mariemma, dancing the Miller and his wife. So enormous was their success that for the first time in years a ballet was stopped by eight minutes' applause before it was finished. Antonio was as at home on the large Scala stage as on the smaller stages he generally uses. He and his partner are giving a special performance of Spanish dances during the season. Balanchine arrives in a few days to start mounting *Le Baiser de le Fee*, with Stravinsky music, to be performed in March or April, also *Daphnis and Chloe*, Fokine-Ravel, and a new ballet by Walman called *The River in Love*. At present doing ballets here for the operas, Tatiana Gsovsky.

Peter Dragadze

DENMARK

First ballet by Schaufuss

ON December 21 the first ballet by Frank Schaufuss had its premiere at the Royal Theatre, Copenhagen. Called *Idolon*, it was to the music of Tchaikovsky's *Serenade for Strings*.

The theme is about a young woman (Mona Vangsaa) who mourns the death of her beloved. Life (Fredbjorn Bjornson) tries to take her back to the vivid gay life she has been used to. Her beloved (Erik Bruhn) appears in a vision and she gives up life to follow her love.

The fight between life and death, and the problem for the girl as to which path she will follow, makes a very dramatic theme. Shaufuss has many good choreographic moments, particularly in a *pas de deux* for Vangsaa and Bruhn There are, of course, several faults which are only to be expected in a first work and much of the choreography resembled the work of Lifar, Petit etc. The work was good and showed promise for the future.

What damaged the ballet was the designing. The costumes and settings by Helge Refn were unfortunate and some of the colouring beyond description. Vangsaa was dressed like Renée Jeanmaire in the bedroom scene from *Carmen*; all quite unnecessary in a ballet which deals with psychological problems and not sexy ones.

Ballet Dates

SADLER'S WELLS BALLET AT COVENT GARDEN

Feb.
27 *Sleeping Beauty* (Jackson, Somes)
28 (M) *Sleeping Beauty* (Elvin, Hart)
28 (E) *Sleeping Beauty* (Shearer, Hart)
Mar.
2 *Sleeping Beauty* (Shearer, Hart)
3 *Ballet Imperial, The Shadow* (1st perf.), *Bonne-Bouche*
4 *Les Patineurs, The Shadow, Apparitions*
5 *Mam'zelle Angot, Symphonic Variations, Apparitions*
6 *Ballet Imperial, The Shadow, Mam'zelle Angot*
7 (M) *Ballet Imperial, Apparitions, The Shadow*
7 (E) *The Shadow, A Mirror for Witches, Les Patineurs*
9 *Lac des Cygnes* (Grey, Field)
10 *Lac des Cygnes* (Jackson, Somes)
11 *Lac des Cygnes* (Elvin, Field)
12 *Lac des Cygnes* (Nerina, Rassine)
13 *Lac des Cygnes* (Jackson, Somes)
14 (M) *Lac des Cygnes* (Nerina, Rassine)
14 (E) *Lac des Cygnes* (Shearer, Field)

SADLER'S WELLS THEATRE BALLET

Feb.
23 Grand Theatre, Wolverhampton
Mar.
2 Opera House, Blackpool
9 Garrick Theatre, Southport

The company will return to London after Southport and will give three matinee performances at their own theatre before leaving for a tour of Germany, Holland and Belgium.

BALLET RAMBERT

Mar.
2 Winter Gardens, Morecambe
9 Royalty Theatre, Chester
16 Hippodrome, Dudley

FESTIVAL BALLET

Mar.
2 Grand Opera House, Belfast (two weeks)
16 Empire, Edinburgh (two weeks)
30 Alhambra, Glasgow (two weeks)
Apr.
13 New Theatre, Hull
20 Theatre Royal, Birmingham
27 Palace, Manchester (two weeks)
May
11 Theatre Royal, Bath
18 Empire, Liverpool
June
22 Pavilion, Bournemouth (two weeks)
July
9 Royal Festival Hall, London (two months)

BALLET JOOSS

Feb.
23 Arts Theatre, Cambridge
Mar.
2 Pavilion, Bournemouth
16 Grand Theatre, Leeds
23 King's Theatre, Edinburgh
30 King's Theatre, Glasgow
Apr.
6 Sadler's Wells Theatre, London (three weeks)
May
Tour of Ireland

CONTINENTAL BALLET

Mar.
9 Hippodrome, Keighley

Ballet Correspondents

(Abbreviations: b.c. ballet correspondence; m.—male; f.—female; m.a.—my age; o.i.—other interests; ls.—languages; p.r.—photograph requested.)

MARY E. THATCHER, 103 Salisbury Road, Totton, near Southampton, Hants, wants b.c. m. or f. age 14-17 anywhere. m.a. 14. o.i. records, skating, swimming. p.r.

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LOOK FOR

TAMARA TOUMANOVA on the front cover of our April issue on sale everywhere on March 25.

The issue will also contain pictures and personalities of the Ballets Jooss now touring England. There will be articles and new photographs of ballet in spheres other than the usual repertoires—in opera (*Orpheus*), in films (*Tonight We Sing, The Story of Three Loves* and *The I Don't Care Girl*), in musicals (*Paint Your Waggon*), and in television. All the usual features, including Anton Dolin's page, Steps of the Dance, So you want to Dance. Pictures and opinions on ballets and performances everywhere.

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DENMARK

continued from page 25

Furthermore, Vangsaa is not a dramatic dancer and she has not got the necessary ability in this direction to hold the interest all through the ballet. Erik Bruhn, on the other hand, danced as wonderfully as ever. He has a brilliance almost unknown in the history of the Danish Ballet.

ON the same evening, December 21, saw a revival of Bournonville's *Folk Legend*. This work has not been seen since 1944 when the revival was in the hands of Harald Lander. Today, Niels Bjorn-Larsen is responsible for the revisions. All the atmosphere and the quiet continuity, so typical of Bournonville, has vanished. A grave injustice has been done to the classic and the Copenhagen press has attacked this lack of understanding on the part of Larsen. The only thing about it is that a masterpiece such as this work is cannot really be destroyed and there is no doubt that an audience which has never known the original work will still be able to enjoy it.

Kirsten Simone, who is 18 years old, made her debut as Hilde. She was very sweet and natural though her technique was far from good; she was not much in the style of Bournonville. Other ballets have proved that she is a gifted dancer and much can be expected from her.

Erik Bruhn was the young nobleman, Ove. The role did not suit him and his expression remained the same all through the ballet. There was no nuance in his mime. Unfortunately, this is not a dancing role and it becomes obvious that, brilliant a dancer though he is, any role which needs expression or lyric feeling is not for him. Such roles had better be left to others. Kjeld Noack, who took over the role at the second performance, gave it everything that Bruhn was unable to. It was the greatest pleasure to watch his interpretation—he was gallant, worshipping and very much alive. He received the highest praise from all the critics.

LIKE all members of the Danish Royal Family, the King's mother—Queen Alexandrine—took the greatest interest in the Royal Danish Ballet. A few days before her death on December 28 she continued the tradition, started by her husband King Christian X, by sending chocolates to all the children in the company for their Christmas party on December 23.

Bent Schonberg

AS was announced in our last issue, the Danish Ballet Festival will take place at the Royal Theatre, Copenhagen, from May 25 to 31. It will be possible to see the greatest number of Bournonville ballets ever seen in a festival. These are *Folk Legend, La Sylphide, Napoli* and *Kermess in Bruges*. If this was not enough there will also be revivals of the *Coppelia* and *Petrouchka* which have been acclaimed by all who have seen them.

The contemporary works include Balanchine's *Symphony in C*, Lichine's *Graduation Ball*, Borge Ralov's *La Courtisane* and Shaufuss' *Idolon*. In spite of the possibility of the company coming to Covent Garden in August, everyone who possibly can should take the opportunity of seeing these works in their own environment.

Luciana Novaro and Leonide Massine in the recent revival of Massine's Capriccio Espagnol *at La Scala, Milan. The revival was a great success and Massine was reported to be dancing with as much verve as ever. This ballet was first created for Ballet Russe de Monte Carlo in 1939 when Argentinita danced the principal role of the Gypsy Girl. Later the role was taken by both Slavenska and Nathalie Leslie. In 1941 it was turned into a film by Warner Brothers and called* Spanish Fiesta.

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